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ABSTRACT

This teacher's guide was developed for the first of four courses in Valencia Community College's Interdisciplinary Studies Program, a 2-year core general education curriculum which chronologically examines the major developments in the evolution of human knowledge. The guide provides an introductory overview of the semester's topic (i.e., the evolution of abstract thinking and critical inquiry during the Classical Greek period); introduces each unit; discusses each topic within each unit, including information on methodology and main points to be stressed; and provides student papers showing the work in each unit. The units of the course are: (1) Developing Reading, Reasoning, Speaking, and Writing Skills, covering topics such as identifying, defining, and applying concepts; (2) Logic, focusing on the forms and functions of logic and using logic in reading, reasoning, speaking, and writing; (3) the Golden Age of Athens, exploring the architecture, sculpture, philosophy, politics, and literature of the period; (4) the Decline of Athens, looking at the loss of idealism as reflected in architecture, sculpture, philosophy, politics and literature; (5) Greek Philosophy, drawing together the works of a variety of Greek thinkers and underscoring the theme of Greek rationalism; (6) the Mythic Dimension, contrasting the philosophical approach to life with the mythic approach to life; and (7) Greek Science, sampling works of the earliest Greek scientists through those of the late Hellenistic period. (AYC)

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TEACHER'S GUIDE

PART I

Interdisciplinary Studies Program
Valencia Community College
Orlando, Florida

U.S. DEPARTMENT OF EDUCATION
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JC 840 391

Chairman: J. Louis Schlegel, III

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SEMESTER I

CONTENT:

The theme of Semester I of the Interdisciplinary Studies Program is Greek rationalism, the first revolution in Western intellectual history. This theme is approached both thematically and chronologically. At the same time that this theme is explored, much class time is spent developing the skills necessary for success in the program (and in other college work).

The material covered in this semester is divided into seven units. These units allow students to master smaller amounts of material for tests and to receive more frequent feedback from professors. This is an important feature of the success of this semester. (Throughout the remaining semesters, units will become more complex.)

Units I and II, "Developing Reading, Reasoning, Speaking and Writing Skills," do just that. Unit I closely examines Jonathan Livingston Seagull by Richard Bach. This is an extremely effective starting point for several reasons:

1. It is a simple story which contains a wealth of philosophic ideas unfamiliar to students.
2. It is a handy tool for teaching students to read beyond the literal level.
3. It introduces ideas which parallel Platonic philosophy and are in the mainstream of Greek rationalism.
4. It is a book most students feel comfortable with because they have read it or heard of it and think it is simple to understand. When they begin to critically analyze it and discover it isn't as easy to understand as they have been led to believe they learn an important lesson in critical analysis.
5. The length and simplicity of the book make it possible to concentrate on important initial skills.

This unit also introduces students to the texts, The Little, Brown Handbook by H. Ramsey Fowler, 2nd ed., (Boston: Little, Brown and Company, 1983) and The Bedford Reader, X.J. Kennedy and Dorothy M. Kennedy, eds., (New York: St. Martin's Press, 1982). which they will use throughout the program. This text emphasizes the communication skills stressed throughout the program.

Unit II continues the emphasis on skills begun in Unit I by concentrating on gaining a basic knowledge of logic and using this in reading, reasoning, speaking and writing. Students learn to identify an author's argument, recognize its form and separate its premise from its conclusion.

While Units I and II are organized thematically, Units III and IV are organized chronologically. Unit III explores the architecture, sculpture, philosophy, politics, and literature of the Golden Age of Athens. These disciplines are examined in light of three Greek ideals, arete, sophrosyne, and kalokagathia, as well as in light of hubris. The material covered in Unit III includes:

The Graeco-Persian Wars
Greek Democracy
Greek Idealism
The Memorial Oration of Pericles
The Parthenon
Greek Sculpture
Antigone by Sophocles

Unit IV explores the Decline of Athens. It looks at the loss of idealism as reflected in architecture, sculpture, philosophy, politics, and literature from the Peloponnesian War to the time of Alexander the Great. Topics in Unit IV include:

The Peloponnesian War
Athen's Failure
The Apology by Plato
The Crito by Plato
The Clouds by Aristophanes
Greek Sculpture
Alexander the Great
The Hellenistic World
The Altar of Zeus at Pergamum

The last three units return to the thematic approach. Unit V, Greek Philosophy, draws together a variety of Greek thinkers and underscores the theme of the semester, Greek rationalism. This unit also includes some Roman writers who drew on Greek sources. The topics in Unit V are:

"Levels of Reality: The Theory of the Divided Line and
  the Allegory of the Cave" by Plato
"The Golden Mean" by Aristotle
Epicurean Ethics
"Letter to Menoeceus" by Epicurus
The Meditations by Marcus Aurelius
The Manual by Epictetus
"On Providence" and "On Suicide" by Seneca

Unit VI allows us to contrast the philosophic approach to life with the earlier, mythic approach to life. This unit, "The Mythic Dimension," analyzes The Odyssey by Homer in light of the hero cycle outlined by Joseph Campbell in The Hero With A Thousand Faces. After studying The Odyssey in depth, students examine Euripides' play, The Bacchae in light of the dialectical interplay of the rational and irrational aspects of human nature.

The last unit, Unit VII, is about Greek science. This unit reaffirms the value of Greek rationalism and prepares students to see the extreme contrast between this approach and the Christian/Medieval approach with which Semester II begins. The material covered in this unit ranges from the earliest Greek scientists through those of the late Hellenistic period. Included are:

"The Values of Science" by Richard Feynmann
"An Overview of Greek Science" by Fritjof Capra
The Philosophy of Change--Heraclitus
The Philosophy of Permanence--Parmenides
The Philosophy of Accommodation--Democritus
On the Nature of Things by Lucretius
Aristotle's Science
The Ptolemaic System

SKILLS AND COMPETENCIES:

During this semester, students are introduced to the skills necessary for critical analysis and evaluation, and skills necessary for academic success. Nine of the eighteen competencies students are expected to master in the program are introduced in this semester. These are:

1. The ability to locate key ideas, thesis statements and/or topic sentences.
2. The ability to paraphase key ideas or key passages (without distorting the idea and taking into account the context of the idea).
3. The ability to comprehend a literal meaning and then move to a symbolic or implied meaning.
4. The ability to separate evidence from inference and to identify the kinds of evidence provided.
5. The ability to recognize underlying assumptions.
6. The ability to recognize the different types of reasoning: inductive, deductive, intuitive.
7. The ability to view an idea and its exposition as a whole. To see the relationship of key ideas to their medium of expression.
8. The ability to grasp the symbolic nature of language (verbal or representational).
9. The ability to translate from one form of expression into another.
13. The ability to evaluate the clarity of other's work as well as one's own. The ability to judge when sufficient information is presented and when information is presented clearly.
17. The ability to express one's own ideas in a variety of modes (i.e. essay, poem, speech).
18. The ability to choose and affirm ideas which are found personally satisfying.

Timing is extremely important in mastering these skills. The work must be paced so that students will not be overwhelmed, yet fast enough to hold their attention. Unit I, Jonathan Livingston Seagull, emphasizes heavily competencies #1, 2, 3, 5 and 18. Unit II, Logic, adds #4 and 6. In Units III and IV, The Golden Age and The Decline of Athens, students begin to master #8 and 9. Therefore, by mid-term students have been asked to show some degree of competence in each of the nine. They continue to work on these throughout the rest of this semester and throughout the program.

While students receive a list and rationale for these competencies at the beginning of the program, these are abstractions which have very little meaning for them. Therefore, these competencies are translated into terminology familiar to them and broken down into specific skills. For example, their course outline for Unit I identifies these skills:

Study Skills:

(1) Becoming familiar with assigned material
(2) Reading a textbook
(3) Note-taking
(4) Outlining material

Reading for Interpretation:

(1) Discovering concepts
(2) Defining concepts on a literal level
(3) Identifying quotations which embody concepts and interpreting these in light of their context
(4) Evaluating the effectiveness or significance of a work

Writing Skills:

(1) The importance of writing complete sentences
(2) Pre-writing and re-writing
(3) Paragraph writing
(4) Topic sentences
(5) Introductions and conclusions

In this program, students are always moving from lower levels of mastery to higher ones, from more simple assignments to more complex ones. For example, in Unit I emphasis is placed on writing well-developed paragraphs including development of thesis statements and topic sentences. By Unit III students are writing a series of related paragraphs. This gives them the foundation for writing a complete essay, introduction, body and conclusion, at the beginning of Semester II.

Although these students have been screened before entering the program, many still suffer from the same lack of skills that most students do, although not to the same degree. Therefore, several steps are taken to offset this. (1) Students are given frequent assignments to strengthen their skills. (2) All written assignments are evaluated by the instructors and are returned to the student with extensive comments. (3) Students who have basic weaknesses like bad grammar, poor spelling, limited vocabulary, etc. are identified and are referred to a specific instructor or to a learning lab for additional help. (4) Progress of deficient students is monitored from the point at which they are identified until their success is no longer jeopardized by their weaknesses.

TESTING

Students are evaluated in a variety of ways: short homework assignments, in-class essay exams (paragraphs and series of paragraphs), objective tests and one long paper written at home.

The long paper is written after Unit VI, The Mythic Dimension, is finished. For this unit students create a hero and write about his/her adventure. The only requirement for the paper is that this hero/heroine must go through the hero cycle as outlined by Joseph Campbell. This paper allows students to use their imagination and demonstrate their creativity. It provides a much needed break in the semester's work and is a necessary balance to all the didactic, skill-building exercises elsewhere in the semester. The results are wonderful. Papers are interesting, unusual and reflect the student's personalities as well as their hopes and fears. The only drawback to this assignment is that the papers are usually very long and take a lot of time to evaluate. The fact that they are often a well-devised comic relief to the semester's pressure makes the exercise worthwhile for everyone, students and faculty alike.

Final grades for students are computed very subjectively, that is, more emphasis is placed on the student's progress and the point at which they are at at the end of the semester than a straight average of their grades. This is necessary because experience has shown that many students don't master many of the competencies demanded of them until the last 3-4 weeks of the semester.

COURSE SYLLABUS SEMESTER I

Each class is about three hours long. A ten minute break is given during the class. "Alpha" is the large group and "Beta" is the small group.

Class #1. Introduction to IDS, Alpha
2. Developing Skills: Jonathan Livingston Seagull, Beta
3. Developing Skills: Identifying and Defining Concepts, Beta
4. Developing Skills: Defining and Applying Concepts, Beta and Alpha
5. Developing Skills: Writing Paragraphs, Beta and Alpha
6. Developing Skills: Preparing for the Test, Beta and Alpha
7. Test on JLS, Beta
Introduction to Logic, Unit II, Alpha
8. Logic, Beta and Alpha
9. Logic, Beta and Alpha
10. Unit III: The Golden Age of Athens--
Athenian Economy and Greek Sculpture, Alpha
11. "Memorial Oration of Pericles," Beta
Introduction to Antigone, Alpha
12. Antigone, Beta
13. The Parthenon, Alpha
14. Test on Unit III, Beta
Introduction to Unit VI: The Decline of Athens--Greek Sculpture, Alpha
15. The Clouds by Aristophanes and The Apology by Plato, Beta
16. The Crito by Plato, Beta
The Hellenistic World, Alpha
17. Test on Unit IV, Beta
Introduction to Unit V: Greek Philosophy--Aristotle's Golden Mean, Alpha
18. Plato's Theory of Reality, Alpha
19. Epicureanism, Alpha
Stoicism, Alpha
20. Test on Unit V, Beta
Introduction to Unit VI: The Adventure of the Hero, Alpha
21. Part I of Hero Cycle: The Departure, Alpha
Film: "Search for Ulysses," Alpha
22. Quiz on Part I of Odyssey, Beta
Discussion of Part I of Odyssey, Beta
Part II of Hero Cycle: The Initiation, Alpha
23. Quiz on Part II of Odyssey, Beta
Discussion of Part II of Odyssey, Beta
Part III of Hero Cycle: The Return, Alpha
24. Quiz on Part III of Odyssey, Beta
Discussion of Part III of Odyssey, Beta
Review of the Hero Cycle, Alpha
25. Discussion of The Bacchae by Euripides, Beta
Final Directions for Hero Paper, Alpha
26. Introduction to Unit VII: Greek Science--Heraclitus, Alpha

27. Heraclitus, Beta
    Parmenides, Alpha
    Democritus, Alpha
28. Parmenides and Democritus, Beta
    Aristotle's Science, Alpha
29. Hero Paper Due, Alpha
    Review of Greek Science, Alpha
30. Final Exam on Unit VII: Greek Science, Beta

UNIT I: DEVELOPING READING, REASONING, SPEAKING, AND WRITING SKILLS

DESCRIPTION OF THE UNIT:

This unit introduces students to the basic reading, reasoning, speaking and writing skills they will need to succeed in the program. It is the most important unit of the program because it lays the basic foundation, introduces students to the methodology used in the program, and shapes their basic attitudes about themselves and the role education will play in their lives. These factors make the pace of the first unit critical. It must be slow enough to allow mastery and yet offer enough variety to hold interest. (The slow pace of the unit also allows us to identify any student with major skill deficiencies and get help for them.)

Content in Unit I is restricted to Jonathan Livingston Seagull by Richard Bach in order to allow students to concentrate on mastering competencies. This is a simple but effective introduction to some complex, philosophical concepts. It helps students see the distinction between the physical and metaphysical definitions of such concepts as freedom, perfection, success, courage, individuality, commitment and responsibility, to name a few. It's focus on learning, understanding and doing leads students to explore the nature of education and their role in it. Also, its easy reading level makes it a good common starting point for a diversified group of students.

It's important to remember that one of the goals of the program is to develop scholarship. Students identify with Jonathan and his struggle and this identification gives them access to levels of interpretation and analysis which are necessary for scholars. While many instructors are horrified at the thought of this book in a college course, it has proven to be an effective starting point. Most of us would not learn to swim by jumping off a freighter in the middle of the Atlantic. We would prefer to a start at the shallow end of the pool where we feel safe. Yet many instructors want their students to plunge into material that the instructors find intellectually stimulating after years of study. The hardest part of designing a beginning unit is identifying where to begin.

This unit takes 3½ weeks or 21 hours of class time. How could anyone spend 21 hours on Jonathan Livingston Seagull? It's easy when Jonathan is one of three vehicles for mastering competencies. The others are The Little, Brown Handbook by H. Ramsey Fowler and The Bedford Reader, X.J. Kennedy and Dorothy M. Kennedy, eds. These texts are a comprehensive introduction to communication skills. Many of the essential skills outlined by Little, Brown and exemplified in The Bedford Reader are covered in Unit I. Skills like sentence construction, thesis statement, paragraph writing, definition and interpretation are strongly emphasized in this unit. The topic outlines which follow detail the use of these texts.
Time: 21 hours

OBJECTIVES:

(1) To introduce students to basic study skills (see pp. 540-544 in Little, Brown).

(2) To introduce students to reading critically. This includes learning to:
   - (a) distinguish between the literal and interpretive levels of a work;
   - (b) select passages which reflect the interpreted level; and
   - (c) place passages in proper context.

(3) To help students learn to write more clearly and coherently. This includes learning to:
   - (a) do adequate pre-writing and use an outline;
   - (b) plan for re-writing;
   - (c) use complete sentences;
   - (d) structure paragraphs using a thesis statement, restriction, illustration and conclusion;
   - (e) write extended definitions of concepts; and
   - (f) master new vocabulary.

(4) To help students overcome their fear of expressing their ideas in public and to their peers.

(5) To help students learn to frame abstract philosophical concepts in their own words and use these in their thinking.

(6) To introduce students to the responsibility of preparing assignments and participating in class discussion.

(7) To learn to take a timed, in-class essay exam.

CONTENT:

Jonathan Livingston Seagull by Richard Bach. (New York: Avon Books, 1970).

The Little, Brown Handbook by H. Ramsey Fowler. 2nd ed. (Boston: Little, Brown and Company, 1983).

The Bedford Reader, X.J. Kennedy and Dorothy M. Kennedy, eds. (New York: St. Martin's Press, 1982).

COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 8, 9 & 18.

TESTING/EVALUATION:

Students have four out-of-class writing assignments. Three of these are graded. There is one assignment on writing that includes correct contexts and accurate interpretation. Two assignments are about writing extended definitions of concepts. The last is on writing complete paragraphs that includes a thesis statement, restriction, illustration and conclusion. The exam replicates the last assignment but is written in-class without the benefit of notes or text. Copies of these assignments follow the topic explanations. A copy of the Unit exam follows the last topic.

DEVELOPING SKILLS: INTRODUCTION TO PROGRAM

RATIONALE FOR TOPIC:

The first class of IDS is divided into four parts: (1) the introduction of the faculty and an explanation of the program; (2) refreshments and informal socializing with students; (3) assignment of discussion groups, texts and discussion of necessary study skills; and (4) a discussion of literal and interpretive levels and how this relates to the first assignment, reading Jonathan Livingston Seagull. The first two parts help establish our concern for the students and the quality of their education. The third part establishes the serious tone of the program and the fourth part demonstrates the necessity of doing in this program.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for all three parts of the class. Part three is a lecture with limited discussion because most students seem reluctant to participate on the first day of class. These activities introduce students to the competencies they will master in the program, especially #1.
Time: 3 hours

MAIN IDEAS STRESSED:

Study skills which are identified, defined and discussed are:

1. Note-taking
2. Budgeting time
3. Reviewing textbooks
4. Using a highlighter
5. Outlining material
6. Preparing for class discussion
7. Using the learning labs for additional help

Components of the literal level which are identified, defined and discussed are:

1. characters
2. plot--sequence of events
3. tone
4. type of reading (short story, novel, poem, etc.)

The interpretive level is defined as that level at which the reader combines the literal with inferences about the meaning and significance of the work.

The first assignment is given. It is:

> Read Jonathan Livingston Seagull. Highlight passages which you find confusing and be prepared to bring these to the class' attention. Highlight passages which you feel exemplify the meaning of the work. Be prepared to bring these passages to the class' attention and be prepared to discuss why you selected these.

REACTION/SUGGESTIONS:

TOPIC: DEVELOPING SKILLS: JONATHAN LIVINGSTON SEAGULL

RATIONALE FOR TOPIC:

This topic is divided into three parts: (1) students read the passages they select and explain why they chose them (first assignment); (2) the role of context in reading, thinking and writing is explained and students practice framing statements of context for passages used in #1 above; and (3) the nature of accurate interpretation and its relationship to context is discussed and the second assignment is made. Throughout part one students are encouraged to express themselves freely. The instructor does not edit or analyze any responses although other students are allowed to. Each student is called on so that the habit of class participation is reinforced. In part two the instructor begins to edit and analyze responses, correcting errors and helping students understand how to frame a context statement.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups. They discuss the assignment they prepared and practice some new skills which help them learn how to document their ideas accurately. These activities help them begin to master competencies #1, 2, 3, 8 & 18.
Time: 3 hours

READING ASSIGNMENT:

Jonathan Livingston Seagull by Richard Bach, (New York: Avon Books), 1970.

MAIN IDEAS STRESSED:

1. Passages selected by students included:

> Most gulls don't bother to learn more than the simplest facts of flight--how to get from shore to food and back again. (12)
>
> There's no way around it. I am a seagull. I am limited by my nature. If I were meant to learn so much about flying, I'd have charts for brains. If I were meant to fly at speed, I'd have a falcon's short wings.... I must fly home to the Flock and be content as I am, as a poor limited seagull. (21-22)
>
> Yet he felt guiltless, breaking the promises he had made himself. Such promises are only for the gulls that accept the ordinary. One who has touched excellence in his learning has no need of that kind of promise. (27)
>
> We can lift ourselves out of ignorance, we can find ourselves as creatures of excellence and intelligence and skill. (31)

Life is the unknown and the unknowable, except that we are put into this world to eat, to stay alive as long as we possibly can. (39)

Who is more responsible than a gull who finds and follows a meaning, a higher purpose for life? (39-40)

Jonathan Seagull discovered that boredom and fear and anger are the reasons that a gull's life is so short.... (41)

In heaven, he thought, there should be no limits. (58)

Heaven is not a place, and it is not a time. Heaven is being perfect. (64)

...any number is a limit, and perfection doesn't have limits. Perfect speed, my son, is being there. (65)

"To fly as fast as thought to anywhere that is," he said, "you must begin by knowing that you have already arrived...." (80)

The gull sees farthest who flies highest. (85)

But overcome space, and all we have left is Here. Overcome time, and all we have left is Now. (87)

Break the chains of your thought, and you break the chains of your body, too.... (104)

The only true law is that which leads to freedom.... (114)

Don't believe what your eyes are telling you. All they show is limitation. Look with your understanding.... (125)

2. Context

A statement of context includes all information relevant to understanding the quote. In this exercise it means:
a) identifying the source--title and author;
b) identifying the speaker; and
c) placing the quote in the sequence of events leading up to the passage.

The most common errors students make in giving the context are:
a) re-telling the story; and
b) giving as context events which follow the quote rather than precede it.

3. Interpretation

Students know that they have already been giving interpretation in #1 above; however, now they are introduced to the relationship between accurate interpretation and sufficient context.

4. The second assignment:

   1. Read Little, Brown Handbook, pp. 1-23 and do Exercises 1 and 2 on p. 7.
   2. Read The Bedford Reader, pp. 223-230 ("How To Hype Hot Dogs" and "Postscript on Process"), p. 575 ("Purpose"), pp. 175-181 ("Process Analysis").
   3. Review questions in The Bedford Reader on pp. 227-228. Write out your sentence for #3 under "Questions on Meaning and Purpose."

Discuss "Writing With A Purpose" by McCrimmon. Use the following assignment from McCrimmon as an in-class project. It will be a handout and would precede Writing Assignment #1.

Read "Chapter 2: Getting and Using Information" in Writing With A Purpose by McCrimmon. Pay special attention to pp 35-40, "Interpreting Information." Do Exercises A & B pp. 36-39, interpreting Hogarth's "Gin Lane" and "Beer Street." Complete the sentence in Exercise C on p. 39.

Then complete Writing Assignment #1. (A copy follows). Be prepared to share your work with your discussion group. Writing Assignment #1 will be collected and graded.

REACTION/SUGGESTIONS:

(new topic)

IDS 1101

Name ______________________________

Beta Group _________________________

Date ______________________________

Writing Assignment #1

DEVELOPING CONTEXT AND INTERPRETATION IN JONATHAN LIVINGSTON SEAGULL

Directions:

1. Select two passages which you feel reflect the philosophical level (meaning) of JLS.
2. Write one in "A" and the other in "B" below.
3. Write a clear, concise context statement for each passage. (Include source, speaker and relevent events.)
4. Explain how you interpret the philosophical meaning of each passage (in light of its context).
5. Use back if you need more space.
6. Make 2 copies of this assignment. One to keep and one to turn in.

A. Passage "____

____

____."

Context: ____

____

____.

Interpretation: ____

____

____

____.

B. Passage "____

____

____."

Context: ____

____

____.

Interpretation: ____

____

____

____.

TOPIC: DEVELOPING SKILLS: IDENTIFYING AND DEFINING CONCEPTS

RATIONALE FOR TOPIC:

In the first part of this class students critique and edit other students' assignments on context and interpretation. In the second part students learn to recognize and isolate concepts and begin to learn how to construct an extended definition. These activities reinforce preparing for class discussion and developing necessary skills, the emphasis of the unit.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups. Students are subdivided into groups of 3 or 4 to critique and edit each others papers. Students select examples of good papers and these are read aloud and critiqued by class and instructor. Then students practice isolating concepts in the passages they select and discuss possible definitions. These activities helped students master competencies #1, 2, 3, 5, 8 & 18.
Time: 3 hours

READING ASSIGNMENT:

"Chapter 1: Developing an Essay" from *The Little, Brown Handbook* by H. Ramsey Fowler, 2nd ed. (Boston: Little, Brown and Company, 1983), pp. 25-34.

This chapter emphasizes the thinking, planning, and prewriting, necessary for good writing. It does an exceptional job of explaining what it means to interpret information.

MAIN IDEAS STRESSED:

1. A concept is a word which represents a cluster of ideas and a philosophical abstraction. It is the one-word, main idea.

2. Concepts students identified in their passages included:

   Freedom
   Death
   Faith
   Love
   Perfection
   Success
   Excellence
   Courage
   Friendship
   Heaven
   Truth
   Individuality
   Non-Conformity
   Reincarnation
   Commitment
   Determination
   Limitations
   Immortality
   Striving
   Responsibility

3. The third assignment:

   Complete a rough draft of the second writing assignment. (A copy follows.) Then read *Little, Brown*, Chapter 2, pp. 37-55. Pay special attention to revising sentences for clarity and economy. Return to your rough draft and revise your sentences.

Copy your final draft on the assignment sheet. Finally, in the margins mark any parallel structures or balanced sentences you may have used. Be prepared to share your work with your discussion group.

REACTION/SUGGESTIONS

(new topic)

IDS 1101

Name ______________________

Beta Group ______________________

Date ______________________

Writing Assignment #2

APPLYING CONCEPTS TO JONATHAN LIVINGSTON SEAGULL

Directions:

1. Select two passages which you feel reflect two important philosophical concepts in JLS. Write one in "A" and the other in "B" below.
2. Write a clear, concise context statement for each passage. (Include source, speaker and relevant events.)
3. Name the concept derived from each passage.
4. Define the concept you derived. (Give an extended definition.)
5. Explain how your interpretation of the passage and its context make it a good example of this concept. (Establish a relationship between 1, 2 & 4 above.)
6. Mark any parallel structures or balanced sentences in the left margin.

A. Passage: "____

____

____."

Context: ____

____

____.

Concept: ____.

Definition: ____

____

____

____.

Interpretation/Relationship: ______________________________

____

____

____

____.

B. Passage: "____

____

____."

Context: ____

____

____.

Concept: ____.

Definition: ____

____

____

____.

Interpretation/Relationship: ___________________________

____

____

____

____.

TOPIC: DEVELOPING SKILLS: DEFINING AND APPLYING CONCEPTS

RATIONALE FOR TOPIC:

Experience has taught us that defining and applying concepts is the most difficult part of this unit and that it is more effective to let students plunge into defining and afterwards discuss the elements of a good definition. Therefore this topic has four connected parts. First, students critique Writing Assignment #2. Second, they meet in the large group to discuss concepts in JLS. At this point, they need a lecture-discussion to assure them that there is a common ground being established by all small discussion groups. Third, students learn about the common errors in the writing assignments, and finally examine what should be in an extended definition.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small groups to critique assignments and review sentence structure. Then students meet in the large group for a lecture/discussion, "Concepts in JLS" and another, "Common Errors and Writing An Extended Definition." These activities help students master competencies #1, 2, 3, 5, 8 & 18.
Time: 3 hours

READING ASSIGNMENT:

"Chapter 5: Understanding Sentence Grammar from *The Little Brown Handbook* by H. Ramsey Fowler, 2nd ed., (Boston: Little, Brown and Company, 1983), pp. 126-159.

This chapter outlines how sentences are formed, the different types of sentences and revising sentences for clarity, economy and variety.

MAIN IDEAS STRESSED:

1. Writing clearly, coherently and concisely.

2. Writing an extended definition which includes:
    - essential aspects
    - what it is *or* what it is not
    - a *real* subject
    - appropriate vocabulary

3. The importance of pre-writing and re-writing.

4. The fourth assignment:

    Read Chapter 9 of Kennedy and Kennedy, *TBR*, pp. 337-383. Revise your concept definitions so that they are *extended definitions*. Copy your final draft onto Writing Assignment #3. Make two copies--one to keep and one to turn in. Be prepared to share your work with your discussion group. Writing Assignment #3 will be graded.

REACTION/SUGGESTIONS:

(new topic)

IDS 1101

Name ____________________

Beta Group ____________________

Date ____________________

Writing Assignment #3

DEFINING CONCEPTS IN *JONATHAN LIVINGSTON SEAGULL*

Directions:

1. Write your *final* draft on this sheet.
2. Select two passages which you feel reflect two important philosophical concepts in *JLS*. Write one in "A" and the other in "B" below.
3. Write a clear, concise context statement for each passage. (Include source, speaker and relevant events.)
4. Name the concept derived from each passage.
5. Write an *extended definition* for each concept.
6. Explain how your interpretation of the passage and its context make it a good example of this concept. (Relate 1, 2 & 4 above.)
7. *Be sure to make two copies of this assignment--one to keep and one to turn in.*

A. Passage: "____________________

____

____________________."

Context: ____________________

____

____________________.

Concept: ____________________.

Definition: ____________________

____

____

____________________.

Interpretation/Relationship: ____________________

____

____

____

____

B. Passage: "____

____

____."

Context: ____

____

____.

Concept: ____.

Definition: ____

____

____

____.

Interpretation/Relationship: ____________________________

____

____

____

____.

TOPIC: DEVELOPING SKILLS: WRITING PARAGRAPHS

RATIONALE FOR TOPIC:

Throughout this unit students are taught the components of a good paragraph. They are ready to put the pieces together, and to blend passage, context, concept, definition and relationship into a paragraph that follows the traditional format of introduction, body and conclusion.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small groups to discuss and critique their written assignment and then to review the components of an extended definition. Then students meet in the large group for a lecture/discussion on paragraph writing that includes an examination of model paragraphs from TBR, Kennedy and Kennedy. These activities help students master competencies #1, 2, 3, 5, 8, 9 & 18.
Time: 3 hours

READING ASSIGNMENT:

"Chapter 3: Composing Good Paragraphs," pp. 56-104, from The Little, Brown Handbook by H. Ramsey Fowler, 2nd ed., (Boston: Little, Brown and Company, 1983).

MAIN IDEAS STRESSED:

1. Review of components of an extended definition.

2. The need for pre-writing and rewriting.

3. The requirements for a good paragraph:
    - unity
    - completeness
    - order
    - coherence

4. The structure of a good paragraph:

Thesis + Restriction	Extended definition of concept
Illustration	Context and Passage
Conclusion	Relationship

5. The fifth assignment:

    Review the TRIT structure in Writing With A Purpose by James M. McCrimmon, pp. 64-66 (handout). Then read Chapter 5 in McCrimmon, pp. 93-112 and 117-119 (also a handout). Revise and rewrite Exercises A and B from Writing Assignment #3 in paragraph form. Copy your final draft of each paragraph in the space provided on Writing Assignment #4. Attach your copy of Writing Assignment #3 to it. Be prepared to share these with your discussion group. Writing Assignment #4 will be graded.

REACTION/SUGGESTIONS:

(new topic)

IDS 1101

Name ______________________________

Beta Group ________________________

Date ______________________________

Writing Assignment #4

WRITING PARAGRAPHS: THE BIRD STRIKES AGAIN!

Directions:

1. This is practice for your test on JLS. It will be graded.
2. Revise and rewrite the information from Exercises A and B in Writing Assignment #3 in paragraph form. (Include: Extended definition, context, passage and interpretation/relationship.)
3. Write your final drafts in the appropriate spaces below.
4. Attach a copy of Writing Assignment #3 to the back of this sheet.

PARAGRAPH A

PARAGRAPH B

TOPIC: DEVELOPING SKILLS: PREPARING FOR THE TEST

RATIONALE FOR TOPIC:

This topic reviews the results of the practice test, discusses models of good answers and reducing test anxiety, and gives the final directions for the test. With all of the practice, feedback and direction students receive, they have no excuse for not doing well on the first test although some of them will still fail. Usually, they are the ones who believe in miracles. However, we never encourage prayer as a substitute for studying.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small discussion groups to go over Writing Assignment #4 and see the results of Writing Assignment #3. Then they meet in the large group to: (1) examine model answers; (2) discuss test anxiety and receive some helpful hints and (3) to receive final directions for the test. These activities help students master competencies #1, 2, 3, 5, 8, 9 & 18.
Time: 3 hours

READING ASSIGNMENT:

"Chapter 2: Writing With Your Senses," pp. 41-47,
"Chapter 3: Example Pointing to Instances,", pp. 75-81
from The Bedford Reader, eds. X.J. Kennedy and
Dorothy M. Kennedy, (New York: St. Martin's Press,
1982).

MAIN IDEAS STRESSED:

1. The importance of pre-writing and rewriting.

2. Model paragraphs (see TBR).

3. Reducing test anxiety:
    a) budgeting time
    b) the role of the topic sentence
    c) the checklist for essay writing
    d) key words in test directions
    e) the purpose of the test

4. Test directions. (A copy follows.)

REACTION/SUGGESTIONS:

(new topic)

IDS 1101

TEST DIRECTIONS FOR UNIT I TEST

1. You will be writing three paragraphs on the test, one for each of three concepts. These concepts will be drawn from the list below:

   FREEDOM
   LIMITATION
   RESPONSIBILITY
   INDIVIDUALITY
   COURAGE

2. You will be assigned one of these (at random; you will not know which one before beginning the test) and you may select the other two.

3. Each of your paragraphs should include:
   - an extended definition of the concept
   - a passage which illustrates the concept
   - the context of the passage
   - your interpretation of how the passage demonstrates the concept

4. Your paragraphs should be in good paragraph form. They should follow a well-organized plan.

5. Yes, you have to memorize passages. Therefore, select those which are brief, to-the-point, and memorable. (This requires commitment and self-discipline.)

6. Meet in your Beta group to take the test.

7. You will have 1½ hours for the test. All papers will be collected at the end of the allotted time.

8. Budget your time so that you can plan for pre-writing, writing, revising and rewriting. These are important! Good students do these things!

9. Good luck--but you won't need it if you study!

UNIT II: LOGIC

DESCRIPTION OF THE UNIT:

The logic unit helps students develop their critical reading and writing skills by helping them learn about the logical limitations of sentences or propositions. They also learn how to recognize an argument and how to separate premises from conclusions. This helps students understand what is necessary to present a clear, logical argument and to evaluate others' arguments as well as their own.

This unit is very concrete and carefully programmed. It is an easy one to be successful in and therefore makes a good follow-up to the more abstract Unit I which demands complex writing skills.

The unit is divided into three main topics (or three classes):

1. Introduction to logic, the four forms of sentences and their functions.

2. The propositional forms and the distribution factors of each.

3. The categorical syllogism and analysis of argument forms.

These topics are introduced in the large group. Assigned exercises are discussed and evaluated in the small groups.
Time: 7 hours

OBJECTIVES:

1. To continue developing critical reading, reasoning, and writing skills;

2. To teach students how to analyze argument forms in poetry and prose by learning to recognize and separate premises and conclusions;

3. To teach the four forms of a sentence: declarative; interrogative, imperative or explanatory, and their functions;

4. To teach the four types of propositional forms and the quantity, quality and distribution factor of each;

5. To learn the categorical propositional form; and

6. To reinforce the idea of doing daily assignments and keeping up with the work assigned.

CONTENT

"Logic" by Grace Kehrer, IDS Staff Member.

COMPETENCIES DEVELOPED:

#1, 4, 5, 6, 13 & 16.

TESTING/EVALUATION:

Students are graded on a series of short, out-of-class assignments. These grades are averaged to produce a grade for the unit.

REACTIONS/SUGGESTIONS:

Very successful; no changes planned.

LOGIC: INTRODUCTION TO LOGIC-- FORM AND FUNCTION

RATIONALE FOR TOPIC:

The first class of the unit on logic introduces students to the purpose of studying logic and to the four forms and functions of sentences.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion introducing them to logic and the forms and functions of sentences. They complete two in-class exercises (copies follow) which they grade in class. These activities help students master competencies #1 & 13.
Time: 1 hour

READING ASSIGNMENT:

"Logic" by Grace Kehrer, IDS Staff Member, pp. 1-4.

MAIN IDEAS STRESSED:

1. The value of studying logic: increasing reading and writing skills.
2. The use of a special vocabulary or terminology in logic, i.e., premise, conclusion, argument form.
3. The complexity of language: sentences--form and function.
4. Aristotle's role in developing logic.
5. Sentences that function in several ways.
6. Introduction to the propositional forms.

REACTIONS/SUGGESTIONS:

Successful; no changes planned.

EXERCISE #1 - FORM/FUNCTION OF LANGUAGE

DIRECTIONS:
1. Read the following sentence.
2. Identify the form: Declarative, Interrogative, Imperative, Explanatory.
3. Explain the function the sentence performs.

1. Jon said, "...May, I would walk over hot coals to be with you."

_______________ / _______________
FORM FUNCTION

2. A molecule of water is composed of two atoms of hydrogen and one of oxygen (H_2O).

_______________ / _______________
FORM FUNCTION

3. The general said to the private, "Is it noisy in here because that radio is playing?"

_______________ / _______________
FORM FUNCTION

4. Some T.V. viewers are Johnny Carson's fans.

_______________ / _______________
FORM FUNCTION

5. "Is the President (Reagan) a San Diego Padre fan?"

_______________ / _______________
FORM FUNCTION

6. Close the window this instant!

_______________ / _______________
FORM FUNCTION

7. Henry the II, King of England, says to his nobles, "Will someone not rid me of that troublesome priest (Thomas A. Becket)?"

_______________ / _______________
FORM FUNCTION

8. Grass is green because it has chlorophyll in it.

_______________ / _______________
FORM FUNCTION

9. My love is like a wild wild rose.

_______________ / _______________
FORM FUNCTION

10. Some deodorant commercials on T.V. are in poor taste.

_______________ / _______________
FORM FUNCTION

EXERCISE #2 - Read the following sentences:
1. Underline the Subject (S).
2. Underline the Predicate (P).
3. Circle the copula.

_____ 1. All underwater craft are submarines.

_____ 2. No criminals are pioneers.

_____ 3. No men whose primary interest is in winning elections are true liberals.

_____ 4. No musicians are active sportsmen.

_____ 5. All musicians are baseball fans.

_____ 6. No wealthy men are labor leaders.

_____ 7. All dogs are mammals.

_____ 8. Some parrots are not pests.

_____ 9. Some fishes are fur-bearing animals.

_____10. All chocolate eclairs are fattening foods.

_____11. No writers of lewd and sensational articles are honest and decent citizens.

_____12. All the people who live in London are people who like to drink tea.

_____13. All communists are proponents of socialized medicine.

_____14. No Republicans are Democrats.

_____15. All trade-union executives are labor leaders.

_____16. All popular girls are good conversationalists.

_____17. No pacifists are nonsocialists.

_____18. All nonpacifists are nonsocialists.

_____19. Some professional wrestlers are elderly gentlemen.

_____20. No geniuses are conformists.

LOGIC: THE PROPOSITIONAL FORMS

RATIONALE FOR TOPIC:

The second class examines the four propositional forms and the quantity, quality and distribution factors of each. These forms help students begin to understand the logical limitations at work in arguments and helps them begin to separate valid from invalid inferences.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small discussion groups to go over their written assignments and then in the large group to review propositional form and to be introduced to the categorical syllogism. These activities help students master competencies #1, 4, 5, 13 & 16.
Time: 3 hours

READING ASSIGNMENT:

"Logic" by Grace Kehrer, IDS Staff Member, pp. 4-8.

MAIN IDEAS STRESSED:

1.

FORM	QUANTITY	QUALITY	TYPE
All S is P	UNIVERSAL	AFFIRMATIVE	A proposition
No S is P	UNIVERSAL	NEGATIVE	E proposition
Some S is P	PARTICULAR	AFFIRMATIVE	I proposition
Some S is not P	PARTICULAR	NEGATIVE	O proposition

2. DISTRIBUTION FACTOR

U = Undistributed
D = Distributed

A.	All S is P S-D; P-U	E.	No S is P S-D; P-D
I:	Some S is P S-U; P-U	O:	Some S is not P S-U; P-D

3. Categorical Syllogisms.

4. Premise Indicators and Conclusion Indicators.

REACTIONS/SUGGESTIONS:

Successful; no changes planned.

IDS 1101
LOGIC UNIT

Name ______________________________
Beta Group ________________________
Date ______________________________

EXERCISE #3 -
1. Read the following sentences.
2. Identify propositional forms: A, E, I, O to the left of the sentence number.
3. If necessary rewrite the sentence in the correct (according to Aristotle) form (do not change the sense of the sentence).
4. Circle the verb (copula).
5. Underline the S and the P in each sentence.

_____ 1. No egg is square.

_____ 2. Roses are fragrant.

_____ 3. Not all the victims of the crash are dead.

_____ 4. Skin-diving is not an inexpensive sport.

_____ 5. Orchids are not fragrant.

_____ 6. Some successful executives are not intelligent men.

_____ 7. All animals with horns are carnivores.

_____ 8. Some uranium isotopes are highly unstable substances.

_____ 9. All graduates of West Point are commissioned officers in the United States Army.

_____10. Some professional wrestlers are elderly gentlemen who would be incapable of doing an honest day's work.

_____11. Some clergymen are not abstainers.

_____12. Some citizens are residents.

_____13. No gentlemen are degenerates.

_____14. All objects suitable for boat anchors are objects weighing at least fifteen pounds.

_____15. All who have squared the circle are mathematicians.

_____16. No one who has succeeded in accomplishing the impossible is a citizen.

_____17. To think critically is to put logic to use.

_____18. Not all the victims of the crash are dead.

_____19. No athletes who have ever accepted pay for participating in sports are amateurs.

_____20. Some historians are extremely gifted writers.

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LOGIC UNIT

Name ______________________
Beta Group ______________________
Date ______________________

EXERCISE #4 - 1. Read the following sentences.
2. Identify the form to the left of the sentence number.
3. Underline Subject (S) and Predicate (P).
4. Rewrite each in one of the standard forms: A, E, I, O in the numbered lines below.

_____ 1. Eligible bachelors are scarce as hen's teeth.

_____ 2. In Ireland, there are no ghosts.

_____ 3. Some who lose come back again and again.

_____ 4. Not all who sow shall reap.

_____ 5. Only slaves and women were denied the rights of citizenship in Greece.

_____ 6. All people are familiar with the constant babbling of the small child.

_____ 7. Many of the so-called controls in society are supported by rewards.

_____ 8 Many consumers today advocate 'zero growth'.

_____ 9. Norman R. Howell is the Vice President of Affiliated Utilities.

_____10. No one is able to change the changeless.

1. ____

2. ____

3. ____

4. ____

5. ____

6. ____

7. ____

8. ____

9. ____

10. ____

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LOGIC UNIT

Name ____________________
Beta Group ____________________
Date ____________________

EXERCISE #5 - To the left of each sentence number:

1. Identify the type of propositional form: A, E, I, O (rewrite if necessary) to the left of each sentence.
2. Underline the Subject and Predicate and circle the copula.
3. Note distribution factor to the right of the sentence.
4. Write what can be logically -- immediately -- inferred from each statement on the line below each statement.

_____ 1. All dogs are four-legged animals.

____

_____ 2. Some mammals are not good mothers.

____

_____ 3. Few idealists are successful politicians.

____

_____ 4. Some poets are lazy people.

____

_____ 5. Almost every successful chairman of the board is an intelligent man.

____

_____ 6. Some animals with horns are not carnivores.

____

_____ 7. Almost everyone is a chocolate ice cream fan.

____

_____ 8. Most adults are able to sleep six hours a night.

____

_____ 9. Violent people like violence on T.V.

____

_____10. In the history of running, no great runner was fat.

____

LOGIC: SYLLOGISMS AND ARGUMENT FORM

RATIONALE FOR TOPIC:

The tools taught in the first two classes are brought to their conclusion here and the primary objective of the unit is realized as students are taught to recognize the categorical syllogistic form and to recognize and separate premises from conclusions.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small discussion groups to go over their out-of-class assignments (copies follow). Then they meet in the large group to review argument form, premises and conclusions and end the unit. These activities help students master competencies #1, 4, 5, 6, 13 & 16.
Time: 3 hours

READING ASSIGNMENT:

"Logic" by Grace Kehrer, IDS Staff Member, pp. 9-10.

MAIN IDEAS STRESSED:

1. Review of the skills learned in logic unit:
   - the value of logic
   - sentence forms and functions
   - propositional forms:
     quantity, quality and distribution factor
   - categorical syllogisms
   - premise and conclusion indicators

REACTIONS/SUGGESTIONS:

Successful; no changes planned.

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LOGIC UNIT

Name ________________________
Beta Group ____________________
Date ________________________

EXERCISE #6 - EXAMPLE OF AN ARGUMENT IN POETRY:

Directions: Identify the premises and conclusion of this argument. Rewrite these in the spaces at the end of the poem.

A SHROPSHIRE LAD by A.E. HOUSMAN

"Terence, this is stupid stuff:
You eat your victuals fast enought;
There can't be much amiss, 'tis clear,
To see the rate you drink your beer.
But oh, good Lord, the verse your make,
It gives a chap the belly-ache.
The cow, the old cow, she is dead;
It sleeps well, the horn'ed head:
We poor lads, 'tis our turn now
To hear such tunes as killed the cow.
Pretty friendship 'tis to rhyme
Your friends to death before their time
Moping melancholy mad:
Come, pipe a tune to dance to lad."

Why, if 'tis dancing you would be,
There's brisker pipes than poetry.
Say for what were hop-yards meant,
Or why was Burton* built on Trent?
Oh many a peer of England brews
Livelier liquor than the Muse,
And malt does more than Milton can
To justify God's ways to man.
Ale, man, ale's the stuff to drink
For fellows whom it hurts to think:
Look into the pewter pot
to see the world as the world's not.
And faith, 'tis pleasant till 'tis past:
The mischief is that 'twill not last.
Oh I have been to Ludlow fair
And left my necktie God knows where,
And carried half way home, or near,
Pints and quarts of Ludlow beer:
Then the world seemed none so bad,
And I myself a sterling lad;
And down in lovely muck I've lain,
Happy til I woke again.
Then I saw the morning sky:
Heigho, the tale was all a lie;
The world it was the old world yet,
I was I, my things were wet,
And nothing now remained to do
But begin the game anew.

*Beer-serving pub

Therefore, since the world has still
Much good, but much less good than ill,
And while the sun and moon endure
Luck's a chance, but trouble's sure.
I'd face it as a wise man would,
And train for ill and not for good.
'Tis true, the stuff I brew for sale
Is not so brisk a brew as ale:
Out of a stem that scored the hand
I wrung it in a weary land.
But take it: if the smack is sour,
The better for the embittered hour;
It should do good to heart and head
When your soul is in my soul's stead;
And I will friend you, if I may,
In the dark and cloudy day.

There was a king reigned in the East:
There, when kings will sit to feast,
They get their fill before they think
With poisoned meat and poisoned drink.
He gathered all that springs to birth
From the many-venomed earth;
First a little, thence to more,
he sampled all her killing store;
And easy, smiling, seasoned sound,
Sate the king when healths went round.
They put arsenic in his meat
And stared aghast to watch him eat;
They poured strychnine in his cup
And shook to see him drink it up:
They shook, they stared as white's their shirt:
Then it was their poison hurt.
---I tell the tale that I heard told.
Mithridates[+], he died old.

[+] Mithridates "the Great" c. 132-65 B.C., King of Pontus, and enemy of Rome, died when he was 78 years old!

Premise ____

____

____

Conclusion ____

____

____

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LOGIC UNIT

Name ____________________
Beta Group __________________
Date ____________________

EXERCISE #7 - Read the following excerpt from the "Phaedrus." Beginning with Socrates discussion of the artful rhetorician without knowledge and ending with Socrates reference to persuasion, reconstruct the argument Socrates mounts to substantiate his conclusion that the artful but ignorant rhetorician will reap an 'unwelcome harvest (of evil deeds).

DIRECTIONS:
1. Identify the PREMISES and CONCLUSION. (Write in spaces below).

2. Rewrite the argument in a concise form--as close to a categorical syllogistic form as possible. You will probably reword statements. Be careful that you remain consistent with the original meaning (use your own paper).

* * * *

SOCRATES: Well, then, let us consider the artful rhetorician who does not know what good and evil are, and attempts to persuade an equally ignorant populace by recommending evil as if it were good. After studying the opinions of the crowd what would you think if he persuades them to do evil deeds instead of good deeds? What sort of harvest will the art of rhetoric reap therefore from the seed it has sown?

PHAEDRUS: No welcome harvest, surely.

SOCRATES: So now, good friend, do you think we have been too harsh in condemning the art of making speeches. The muse of this art might say: 'Strange creatures, why do you talk such nonsense? I never force a man to take up speaking when he is ignorant of the truth, but, if you grant that my advice has any value, he will acquire knowledge first, then come to me. The most important point is this: without my art the man who knows the truth of things is still not any nearer to the mastery of persuasion.'

* * * *

PREMISES: ____

CONCLUSION: ____

IDS 1101
LOGIC UNIT

Name ______________________
Beta Group ______________________
Date ______________________

EXERCISE #8

Contemporary examples of arguments or pseudo-arguments are to be found on the "Letters to the Editor" page of the newspaper. Given that people who write the editor feel strongly about an issue, and, granted there are many issues great and small, often the writer's strong feeling about the issue in question cloud his or her logic. Letters to the editor take a position, they have a conclusion, but often there is no premise (facts) to support the conclusion. With that thought in mind:

1. Read the following letters to the editor.
2. Identify the premise (if there is one). Look for premise indicators.
3. Identify the conclusion. (Do this first). Look for conclusion indicators.
4. Rewrite the argument or pseudo-argument. (Label it as such if it is not an argument). Explain what, if anything, is missing. Tell why the example does or does not constitute an argument.

Example #1: VARONIKA WINDSOR wrote a letter recently headlined "Trashy Orlando" in which she mentioned how clean Russia's large cities are. This letter answering hers appeared several days later.

> I recently returned from Russia. There may be no trash in the streets of Moscow or Leningrad, but at least we don't have to queue up for little green apples and a loaf of bread. Did she also notice that in Russia there are few flowers, the grass is not cut, there are no pets and, worst of all, no smiles? We should all thank our lucky stars we live in beautiful Orlando.

Discussion:

Premise ______________________

____

____

Conclusion ______________________

____

____

This example is, is not (circle one) an argument because:

____

____

____

Example #2: This is another letter to the editor:

> I think the football strike should be seen as a victory for American wives whose husbands watch football games all weekend and Monday nights.
>
> Congratulations, girls, all the pins we stuck in those little football player dolls finally paid off.

Discussion:

Premise ____

____

____

Conclusion ____

____

____

This example is, is not, (circle one) an argument because:

____

____

____

Example #3: Letter #3:

> My father, a deeply religious man, was an educator in Midwestern public schools from 1890 to 1912. Many public schools in America did not have prayer on their programs. What they did teach was morals and ethics. Prayer was a private communion with one's creator, be it God as most thought of it, or Oversoul as Emerson called it, or Allah as Moslems called it, or Jehovah as Hebrews called it, or a variety of names meaning that which stands far above man and has created everything that was, is or will be.
>
> Somehow we humans have been derailed by an unknown retarded force. We are off the track. Teaching of morals and ethics could put us once more on the well-laid track that leads into the future.

Discussion:

Premise ____

____

Conclusion

This example is, is not, (circle one) an argument because:

Example #4: Letter #4:

Concerning the article about city funds being spent landscaping the privately owned Barnett Plaza, I don't question the fact that the city's involvement will improve the image of downtown Orlando. The city's purpose in this instance is worthy. But the problem is that such government assistance cannot be administered fairly to all, and, therefore, city government should let private business shoulder the expense.

I have noticed city employees working on other private property of notable homeowners around Lake Ivanhoe. City funds are being spent to edge lawns and sidewalks across the street from the city park. I've even noticed city equipment being used up and down Ivanhoe Boulevard as far as Princeton Street (which is several blocks from Lake Ivanhoe). If the city can pay for all those employees and equipment to improve the image of the city at Barnett Plaza and along the private lawns near Lake Ivanhoe, maybe they can go along my lawn, too, and my neighbors' lawns.

Discussion:

Premise

Conclusion ____

____

____

This example is, is not, (circle one) an argument because:

____

____

____

UNIT III: THE GOLDEN AGE OF ATHENS

DESCRIPTION OF THE UNIT:

This unit introduced students to the interdisciplinary study of culture in a historical framework and to the first revolution in Western thought--Greek rationalism. The Golden Age of Athens from the end of the Graeco-Persian Wars to the start of the Peloponnesian War is examined economically, historically, artistically and philosophically.

The unit begins with a lecture on how the change from a bartering, feudal economy to a monied, urban economy created the economic climate for a cultural revolution in Athens. This change also brought about a change in Greek values. Old feudal virtues were exchanged for the modern civic virtues of *areté*, *sophrosyne* and *kalokagathia* (or excellence, moderation and balance). These civic virtues pervaded the sculpture, philosophy, drama and architecture of Athens' Golden Age. Students examine products of Athens' Golden Age in light of these virtues and in light of *hubris*, the sin of excess.
Time: 13½ hours

OBJECTIVES:

1. To continue the development of critical reading, thinking, speaking and writing skills;
2. To introduce a historical, interdisciplinary study of culture;
3. To teach students to see a recurrent theme through several different media, i.e. sculpture, architecture, literature and philosophy;
4. To continue to develop the skill of writing good, well-organized paragraphs;
5. To teach students about some of the classics of Western culture, i.e. *Antigone*, the Parthenon, the "Spearbearer";
6. To demonstrate the connections between economics, history and culture; and
7. To introduce students to looking at, thinking about and writing about the arts.

CONTENT:

"The Graeco-Persian Wars"
"Greek Democracy"
"Greek Idealism"
The Athenian Economy and the Rise of Athens (lecture)
Greek Sculpture of the Golden Age
"The Memorial Oration of Pericles"
Antigone by Sophocles
The Parthenon

COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 7, 8, 9, 13, 17 & 18.

TESTING/EVALUATION:

Students are given an in-class, timed, essay test at the end of the unit. On it, they are asked to write paragraph answers in which they examine the Greek civic virtues in light of the works studied. (A copy follows.) These tests are graded for knowledge of the content covered and for mastery of good paragraph-writing techniques.

REACTIONS/SUGGESTIONS:

Students enjoy the blend of disciplines and the increased level of difficulty of the material. No changes are anticipated.

IDS 1101

Name ______________________

Beta Group ______________________

Date ______________________

UNIT III: THE GOLDEN AGE OF ATHENS

TEST DIRECTIONS

1. Write one clear, well-organized paragraph on each of the following topics:

    a. an example of areté from "The Memorial Oration of Pericles."
    b. an example of kalokagathia in the architecture of the Parthenon.
    c. an example of kalokagathia in the sculpture of the Parthenon.
    d. an example of Antigone's hubris (from Antigone by Sophocles).
    e. an example of Creon's hubris (from Antigone by Sophocles).
    f. an example of sophrosyne from any work studied in Unit III (your choice).

2. Be sure to use specific quotations and references in developing your paragraphs.

3. Report to your Beta group for the test at the beginning of the period.

4. This is a timed test. You will have 1½ hours.

5. Report to Alpha after break for introductory lecture on Unit IV. This is very important!

TOPIC: THE GOLDEN AGE OF ATHENS: THE ATHENIAN ECONOMY AND THE RISE OF ATHENS

RATIONALE FOR TOPIC:

Without a shift from a bartering economy (feudal system) to a monied economy (capitalism) the flowering of Greek culture would never have occurred. This topic introduces students to the intimate relationship between economics, history and culture, using rising Athens' economy as a model.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group to participate in a lecture/discussion on this topic. This activity helps students master competencies #5, 9, & 18. Time: 1½ hours

READING ASSIGNMENT:

"The Graeco-Persian Wars" and "Greek Democracy" from Mirrors of Mind, The Classical World by J. Louis Schlegel, et.al., (Winston-Salem, N.C.: Hunter Textbooks, Inc.), 1982, pp. 47-49 and 81-85.

These articles give a general overview of Athenian history and government.

MAIN IDEAS STRESSED:

1. The contribution of money to the development of abstract thought.

> Consciousness of self--the general realization that I exist independently of the circumstances of the moment--marks man's first great effort of abstraction; the detachment of the various spiritual activities from their function in the totality of his life and the unity of his worldview is a second abstraction.
>
> The capacity for abstract thought which leads to the autonomy of spiritual forms is developed not merely by the experience of colonization, but also to a very great extent by the practice of trading for money. This abstract means of exchange and its reduction of the various goods to a common denominator, the division of the original barter of goods into two separate acts of sale and purchase, is a factor accustoming men to abstract thought and making them familiar with the ideas of a common form with various contents, of a common content in various forms. Once content and form are distinguished from one another, the notion that the form can subsist by itself as an independent entity is not far off. The further development of this idea is also linked with the accumulation of wealth in a

> money economy, and with the specialization of work that results from it. The liberation of certain elements in society for the creation of autonomous--that is, "useless" and "unproductive"--forms, is a sign of wealth and of surplus energy and leisure. Art becomes independent of magic and religion, instruction and practice, only when the master caste can afford the luxury of paying for "purposeless" art to be produced.
>
> Arnold Hauser, *The Social History of Art*, Vol. I., (New York: *Vintage Books*), 1951, pp. 80-81.

2. Athenian coin as reliable standard of currency.

3. Athens wealth was created by moving from feudalism to exchange and from barter to money.

4. How exchange and money create wealth:
    a. opportunity cost
    b. efficiency
    c. principles of exchange:
        Principle of Satiation
        Principle of Indifference

5. Every bartering society we have ever known has been poor. Efficient exchange produces wealth.

REACTIONS/SUGGESTIONS:

Successful; no changes planned.

TOPIC: THE GOLDEN AGE OF ATHENS: GREEK IDEALISM IN GREEK SCULPTURE

RATIONALE FOR TOPIC:

Greek sculpture of the Golden Age demonstrates the Greek virtues, arete, sophrosyne and kalokagathia. Students can easily learn to look at sculpture, or any art, as a sign of the times, a symbol of the culture that produced it. In this topic, students are introduced to this method of interpretation of art by first viewing some American Pop Art and then by seeing some well-known examples of Greek classical art.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion which begins with a two-part class exercise. Students are asked to take out a piece of paper and, while viewing a series of slides, to write down a word or two which is descriptive of the slide. Students are then shown six examples of Pop Art. No titles or artists are given. After viewing all six slides, students are asked to read their lists. The concept of art reflecting culture is discussed. Students are then asked to do the same thing with seven additional slides. These are not identified; however, they are all examples of Classical sculpture. After reading their second lists, students are asked to look for synonyms for the Greek virtues that appeared on their lists. Then several examples of Greek classical sculpture are re-examined in detail. These activities help students develop competencies #1, 3, 5, 7, 8, 9 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"Greek Idealism" by Roberta Vandermast, IDS Staff Member.

This is a short introduction in which the Greek virtues, areté, sophrosyne, kalokagathia and hubris are defined.

SLIDES SHOWN:

1. "Campbell's Soup Cans" by Andy Warhol
2. "Green Coca Cola Bottles" by Andy Warhol
3. "O.K. Hot Shot" by Roy Lichtenstein
4. "The Love Goddess, Marilyn Monroe" by Andy Warhol
5. "Hamburger, Popsicle and Price" by Claes Oldenburg
6. "The Tourists" by Duane Hanson
7. "The Charioteer of Delphi"
8. "The Spear-Bearer" (Doryphoros) by Polykleitos
9. "Poseidon" (or "Zeus") Bronze original
10. "Head of an Athlete" Bronze original
11. "Peplos Kore"
12. "Athena Lemnia" by Phidias
13. Temple of Amon, Luxor, Egypt
14. "Ramses II" from Luxor

15. Archaic Kouros
16. "Kritos Boy"
17. "The Discus Thrower" (Diskobolos) by Myron

MAIN IDEAS STRESSED:

1. The Pop Art slides show how American values (virtues?) are reflected in the art of our times.

2. The first series of Greek Classical sculpture reflects the values of the culture of the Golden Age. Among adjectives students used to describe these were:

   serene
   calm
   self-confident
   aware
   balanced
   at ease
   peaceful
   perfect
   determined
   athletic
   courageous
   beautiful

3. These adjectives were grouped as synonyms for the three Greek virtues and additional synonyms were added.

Areté	Sophrosyne	Kalokagathia
self-confidence	aware	serene
perfect	peaceful	calm
determined	self-restrained	balanced
athletic	self-disciplined	spiritual and physical
courageous		
beautiful		

4. Examples of Egyptian sculpture were contrasted to the Archaic koroi and then the "Kritos Boy" to emphasize the contribution the Greek sculptors made to the development of naturalistic sculpture.

5. "The Charioteer of Delphi" (Bronze, c. 475-470 B.C.) was examined in terms of the three virtues.

6. "The Spearbearer" (Doryphoros) c. 450-444 B.C. by Polykeitos was discussed in terms of the virtues and the canon, the model of artistic perfection.

7. Students discussed the "Poseidon" (or "Zeus", Bronze original c. 470-450 B.C.), "The Discus Thrower" by Myron c. 460-450 B.C. and the "Head of an Athlete" (Bronze original c. 450 B.C.) as examples of the Greek virtues.

8. "The Peplos Kore" (Marble original, c. 530-515 B.C.) and "Athena Lemnia" (Bust, c. 440 B.C., attributed to Phidias) were discussed in light of the ideal classical woman and the Greek virtues.

REACTIONS/SUGGESTIONS:

Students are very enthusiastic about this slide lecture and discussion. It is a very effective way to introduce students to Greek art.

IDS 1101
HANDOUT

GREEK SCULPTURE

List of slides which will be discussed.

1. "Campbell's Soup Cans" by Andy Warhol
2. "Green Coca Cola Bottles" by Andy Warhol
3. "O.K. Hot Shot" by Roy Lichtenstein
4. "The Love Goddess, Marilyn Monroe" by Andy Warhol
5. "Hamburger, Popsicle and Price" by Claes Oldenburg
6. "Tourists" by Duane Hanson

Class Exercise

7. "The Charioteer of Delphi"
8. "The Spearbearer"
9. "Poseidon ("Zeus?")
10. "The Discus Thrower"
11. "Bronze Head of an Athlete"
12. "Peplos Kore"
13. "Athena Lemnia" (bust)

Class Exercise

14. Temple of Amon, Luxor, Egypt
15. "Ramses II", Temple of Amon, Luxor
16. "Kouros"
17. "Kouros"
18. "Kritos Boy"
19. Detail of above
20. Detail of above
21. Detail of above

*22. "The Charioteer of Delphi"
bronze c. 475-470 B.C.
*23. Detail of above
*24. Detail of above
*25. Deatil of above
*26. Detail of above
*27. Detail of above
*28. "The Spearbearer (Doryphoros)" by Polykleitos
c. 450-44 B.C. Roman copy of bronze original
*29. Detail of above
*30. Detail of above
*31. "Poseidon or Zeus"
c. 470-450 B.C. bronze original
*32. Detail of above
*33. Detail of above
*34. "The Discus Thrower (Diskobolos)" by Myron
c. 460-450 B.C. marble copy of bronze original
*35. Detail of above
*36. Detail of above
*37. "Bronze Head of an Athlete"
c. 450 B.C. original bronze
*38. "Peplos Kore"
c. 530-515 B.C. Marble original
*39. "Athena Lemnia" by Phidias
c. 440 B.C. original marble bust

Examples of Greek Idealism

*Designates slides on which you should take careful notes.

TOPIC: THE GOLDEN AGE OF ATHENS: THE MEMORIAL ORATION OF PERICLES

RATIONALE FOR TOPIC

This speech of Pericles reported by Thucydides embodies all the Greek virtues. It supports the idea that the culture reflected the values of the Golden Age.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups to discuss their assignment. Their assignment asks them to locate passages in the "Oration" which demonstrate each of the Greek values. Each student reads and/or discusses one of the passages he had selected. This activity helps students master competencies #1, 2, 3, 5, 7, 8, 9, 17 & 18.
Time: 1 hour

READING ASSIGNMENT:

"The Memorial Oration of Pericles" from "Mirrors of Mind, The Classical World by J. Louis Schlegel, et.al., (Winston-Salem, N.C.: Hunter Textbooks, Inc.), 1982, pp. 348-349.

MAIN IDEAS STRESSED:

1. Examples aretė:

> We provide relaxation for our weary spirits by having regular sporting events and ritual sacrifices throughout the year.
>
> Our military training is superior to that of our enemies. Our city is open to all the world; we never expel the foreigner nor prevent him from seeing or learning anything. We rely not upon trickery but upon our own hearts and hands. We educate our youth with laborious exercises which make them brave, so we live at ease but are always ready to face peril should it arise.
>
> ...for we have compelled every land and every sea to recognize the valor of Athens and have planted everywhere eternal memorial to our friendship and to the dangers of our enmity. Such is the city-state for which these men fought and nobly died. These men could not bear the thought that Athens might be taken from them and every one of us who yet survives should gladly work for our Athens.

2. Examples of sophrosyne:

> The individual Athenian is able to adapt to any situation with versatility and grace.

A good Athenian citizen does not neglect the State in order to care for his own household.

3. Examples of kalokagathia:

Our government is not interested in rivalry with others--we do not copy others but we are an example to them. Our government is a democracy. The administration of public affairs is in the hands of many, not just a few. Our laws secure equal justice for all, but we also recognize excellence. A distinguished citizen may be awarded public office not as a matter of privilege but as a reward for merit. Surely a poor man may be of use to his country no matter how obscure his origins. Our public life, therefore, is not exclusive, not reserved only for the aristocracy, but is open to all men.

We respect the authority of the law and recognize both those laws which protect the injured and those unwritten laws which bring to those who break them the disapproval of all.

We are lovers of the beautiful. We are simple in our tastes and we cultivate the intellect without loss of manly strength. We use our wealth wisely; we do not waste it in ostentatious display.

When we are at home, our life-style is refined. The pleasure which we find in all simple things keeps us happy. Since our city is so great, the fruits of all the earth flow freely to us and we enjoy both the produce of our own country and the goods of other lands.

In good deeds we are not like others; we make friends by giving and not by receiving. He who does a favor is a good friend because he wants to keep alive the memory of his kindness, but the one who receives is less so because he knows that in returning the favor he will not be winning gratitude but merely repaying the debt. We do good to our neighbors not in view of returns but in freedom and with a fearless and open spirit.

REACTIONS/SUGGESTIONS:

This topic went very well. No changes are planned.

TOPIC: THE GOLDEN AGE OF ATHENS: THE PARTHENON

RATIONALE FOR TOPIC:

The study of the Parthenon brings this unit to a close. The Parthenon unites the civic, religious, social and philosophical aspects of Athenian life with its most spectacular arts--architecture and sculpture. It is the epitome of Athens' Golden Age.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a slide lecture/discussion on the Parthenon. This activity helps students master competencies #1, 3, 5, 7, 8, 9 & 18.
Time: 3 hours

READING ASSIGNMENT:

"The Parthenon and the Pantheon" from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al., (Winston-Salem, N. C.: Hunter Textbooks, Inc.), 1982, pp. 166-178.

This article discusses the method of construction, plan, and sculptural and architectural detail of the Parthenon and the Pantheon. Students read only the section on the Parthenon.

SLIDES SHOWN:

1. The Acropolis, Athens
2. The Parthenon, exterior
3. The Parthenon in Nashville, Tennessee; exterior
4. Floor plan of the Parthenon
5. Sketch of post and lintel construction
6. Sketch of orders of columns
7. Detail of the portico showing post and lintel, Athens
8. Detail of above, Nashville
9. Interior of Parthenon, Nashville
10. Painting of interior of Parthenon showing Phidias' statue of Athena
11. Cella frieze, in situ, Athens
12. Detail of frieze, Riders (British Museum)
13. Detail of frieze, Maidens (British Museum)
14. Detail of frieze, Gods (British Museum)
15. Detail of triglyphs and metopes, Athens
16. Detail of triglyphs and metopes, Nashville
17. Metope, Lapith and Centaur (British Museum)
18. Metope, Lapith and Centaur (British Museum)
19. Pediment sculpture, in situ, Athens
20. East pediment, Nashville
21. East pediment sculpture (British Museum)
22. West pediment, Nashville

MAIN IDEAS STRESSED:

1. In architecture, form always follows function, therefore, the form of the Parthenon follows its function as a temple, civic gathering place, and monument.

2. All architecture has psychological impact, as does the Parthenon. Consider: site, materials, style, symbolic value.

3. How the Parthenon came to be built:
    a. the Graeco-Persian Wars
    b. the Delian League
    c. Pericles offer

4. The builders/designers of the Parthenon: Ictinus, Callicrates and Phidias.

5. The plan of the Parthenon:
    a. Doric
    b. peripteral
    c. mathematically proportioned; 9:4 ratio; use of π
    d. perfection to the eye or the mind?

6. Architectural features emphasize areté, sophrosyne and kalokagathia.
    a. post and lintel construction
    b. column construction
    c. optical corrections, including entasis
    d. pediments, triglyphs and metopes
    e. cella and frieze

7. Sculptural features which emphasize areté, sophrosyne, kalokagathia and hubris:
    a. metopes
        themes
        style
    b. pediments
        themes
        style
    c. frieze
        theme
        style

8. Present ecological danger to the Parthenon.

REACTIONS/SUGGESTIONS:

Students are always extremely interested in this topic. No changes are planned.

TOPIC: THE GOLDEN AGE OF ATHENS: ANTIGONE BY SOPHOCLES

RATIONALE FOR TOPIC:

Antigone is a wonderful look at the Greek concept of hubris, that excess--in anything--leads to the violation of areté, sophrosyne and kalokagathia. Reading this play helps reinforce the theme of the unit, that the artistic creations of the Golden Age reflect the values of the culture.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for an introduction to Antigone and then they meet in small groups to discuss the play and to discuss examples of the Greek values in it. These activities help students master competencies #1, 2, 3, 5, 7, 8, 9, 17 & 18.
Time: 4 hours

READING ASSIGNMENT:

Antigone by Sophocles. Translated by Carole Law Trachy, Valencia Community College Humanities Professor. (This translation is a good one for freshmen because it comes close to modern speech patterns.)

MAIN IDEAS STRESSED:

A. Introduction to Antigone:
   1. "How To Read a Play" (Handout; a copy follows).
   2. Conventions of the Greek theater:
      - time
      - setting
      - theme
      - characters
      - staging
   3. Purpose of Greek tragedy--uplifting and educating the soul.

B. From class discussion:
   1. The viewpoint of each main character is summarized and the pros and cons of each are discussed.

Antigone's position: key passages
...but as for me--I will bury him. And if I die,
then death is best, for this crime is a holy one.
I shall lie with him in death, loyal to him forever.
It is the dead not the living that must be pleased.
We die forever.

* * * *

I did. It was not the order of the gods. Justice, who rules the world below, makes no such laws. I did not think that you, a mortal man, could make a law that could be stronger than the unwritten, immortal laws of god. Those laws are not for just today or yesterday, they are for always and forever. Immutable. So I would not neglect those laws for fear of one man's will, and call down upon myself the punishment of the gods. I am only mortal; I must die. And if I die before my time such death will be a blessing. Could anyone bear to live with evil all about him? My death is not important; but if I left my brother there unburied, then surely I would come to grief. Now I grieve not. You look at me as if I were a fool, but folly may be only folly to a fool.

* * * *

I greet my tomb, my bridal bed of stone. Soon I shall be with my own again, and I will see my father and my mother, and Polyneices, dearest brother. Dearest to me since with my own hands I performed the burial rite that laid his soul to rest. These men know in their heart that I have done no wrong. I have not sinned against the gods or if I have I shall know the truth in death. But if the guilt is Creon's, may his punishment equal my own.

Ismene's position: key passages
Dear sister, remember how our father died, dishonored and hated for what his own search brought to light; his eyes gouged out by his own hand! And think too of Jocasta, his mother and his wife, twisting the cords that strangled her, and of our brothers, each killed by the other, a dreadful doom. Now we alone are left to perish if we defy the force of law. Remember we are only women, we cannot fight with men! We are subject to a stronger power, we must obey, in this matter or in worse. So I shall beg forgiveness of those who lie below and shall obey those who are in power. Wild and futile actions make no sense. If that is what you want to do I would not want you for a partner. You can be what you will;

* * * *

...but I cannot defy the law made by the king for all the citizens.

Creon's position: key passages
My friends, the gods who shook this state have set it right again. ...Now this I know--no man can expect complete loyalty from his subjects until he has proved himself in office; yet I know also that a strong leader follows the course that he thinks best for all the citizens; and what is more he who dares to set private friendship above the public welfare--

he is worst of all. So--I call on Zeus to witness--I could not rest when I saw disaster crouching at our gates. Nor could I consider a man who fought against his home to be a friend to me. So I have proclaimed: Eteocles who dies defending his own land is to be given all the holy rites proper to the noble dead. But his brother, Polyneices, who I name a traitor, who came back from exile and sought to destroy his land, he shall not be buried! No one is to touch him or mourn for him or pray for him. Leave him to the dogs and birds of prey to feast upon. This is my command. As long as I am king no traitor will be honored with a loyal man, but he who shows by word and deed that he is with me, shall have my respect in life and reverence in death.

Haimon's position: key passages
Father, I am your son. You guide me with your good judgment which I will respect always. No marriage can mean more to me than following your kind lead.

* * * *

Since I am your son I listen carefully to what others say about you; I listen to their opinions and complaints. Your power and your temper keeps those you rule from saying things they know you do not want to hear. But I have heard them muttering and talking of this girl. They say she is unjustly doomed to die in shame for a noble act. She could not leave her brother there unburied. She did what must be done. She should be praised. So they say. Believe me, father, your welfare is my main concern. No son should value his own happiness over the fortune of his father. I beg you father, do not be inflexible. Do not think that you alone can be right. He who thinks that he alone is wisest, shows himself in this not really wise. A wise man is never ashamed to learn from others. It is not reason never to yield to reason! When floods come some trees bend, and since they bend, save every twig and leaf; those that are inflexible lose roots and trunk and branches. So also in sailing, the ship that will not slacken sail turns over. No father, forget your anger. Let yourself be moved. I know that I am young, but listen to me please.

2. The three main characters were each discussed in terms of their hubris. Instances cited were:

Antigone's hubris:
Then kill me now. Why wait? This talking wearies me. Nothing that you say affects my mind. Nor will you listen to my words.

Creon's *hubris*:
No, from the very start of this there were those who were against me. They hid the fact that they were unbowed. They bribed these men and brought about this crime. Silver! Nothing corrupts men so. Silver destroys the home, the state; drives honest men to shame. Every last man who helped in this act shall be punished. And you--if you do not find the man who buried the corpse and bring him here before me, death will be the least of your problems. There are ways to make you tell who bribed you. You will see there is no profit in ill gotten gains.

* * * *

Is it right that a man of my age should listen to the advice of a boy?

Haimon's *hubris*:
No King, she will not die here. And you will never see my face again. Rave on, rage on, let others listen.

3. There are several other important ideas in *Antigone*. The conversation between Haimon and Creon reveals the Greek concept of democracy.

HAIMON   Thebes' citizens maintain she did no wrong.
CREON   Shall I be ruled by those I rule?
HAIMON   No city is the sole possession of one man.
CREON   The city is the king.
HAIMON   Only if the city has one citizen.

The Chorus reflects the Greek belief in free will.

You showed respect for the dead, for that we honor you; reverence is a virtue, but strength lives in the law. You made your choice. Your death is of your doing.

The final choral ode delivers the moral of the play.

Happiness depends on wisdom.
Wisdom lies in submission to the gods.
Great words spoken by prideful men are punished.
In old age men learn to be wise.

REACTIONS/SUGGESTIONS:

This topic went well. No changes are planned.

IDS 1101
Handout

WRITING A SUMMARY*

1. Read carefully the article you are summarizing. Highlight or underline the most important points/ideas.

2. Re-read the article and pay special attention to your highlighting/underlining.

3. Take notes on the article. Good notes for a summary should always include:
    a) the purpose of the article
    b) the main idea or thesis of the article
    c) the main subdivisions (if any)
    d) the major points the author uses in developing the main idea or thesis
    e) the source of the material (if important). For example: If the article is a discussion of a Lou Harris Poll, this should be included in your summary.

4. A summary should be written as one paragraph. When you turn your notes into a paragraph:
    a) Identify the title of the article being summarized and give the author's name (if known) in the first sentence.
    b) The identification of the article should be followed by a statement of the main idea or thesis of the article.
    c) Keep the ideas in the same order in your summary that they appear in the article.
    d) Use your own words. If you use phrases or clauses from the article within your summary, enclose them in quotation marks.

5. Keep the same tone that the author used. If he used a lot of slang, you may use slang too. If he was trying to be funny, you may try to capture his humor. Honest summaries should reflect the spirit, as well as the ideas, of the original.

6. A good rule of thumb is that a summary should be about ¼ the length of the original article.

UNIT IV: THE DECLINE OF ATHENS

DESCRIPTION OF THE UNIT:

The decline of Athens was just as meteoric as its rise. The very things that made Athens great--material and intellectual prosperity--undermined her idealism. Intoxicated by the power they wielded, the Athenians lost their balance and fell into excess. Sophocles prophesied it. Plato saw it happen. Socrates was its scapegoat.

This unit traces the decline of Athens from the Peloponnesian War through the trial of Socrates into the Hellenistic world. It continues the method of study begun in the previous unit in that students are asked to look for examples of hubris and the loss of arete, sophrosyne and kalokagathia, the virtues of the Golden Age, in the works studied. Again, the material studied is examined as an economic, historical, philosophic and artistic matrix.

The unit begins with a slide lecture comparing the famous sculpture of the Golden Age studied in Unit III with the famous sculpture of the Hellenistic world. This contrast emphasizes the shift in values. Students then study the Peloponnesian War, "The Clouds" by Aristophanes, and "The Crito" and "The Apology" by Plato. The unit ends with a brief look at Alexander the Great and the end of Greek cultural domination of the Mediterranean area.

Throughout this unit students practice writing and using summaries of their reading assignments. These are part of worksheets they complete for each assignment. (Copies follow.)
Time: 9 hours

OBJECTIVES:

1. To continue the development of critical reading, thinking, speaking and writing skills;

2. To reinforce the historical, interdisciplinary study of culture;

3. To continue to teach students to see a recurrent theme in several different media, i.e., sculpture, comedy, philosophy and architecture;

4. To teach students how to summarize material they have read;

5. To continue to develop the skill of writing good, well-organized paragraphs;

6. To teach students about Plato, one of the world's great thinkers; and

7. To continue to teach students how to look at, think about and write about the arts.

CONTENT:

"The Peloponnesian War"
"Athen's Failure"
"The Crito" by Plato
"The Apology" by Plato
The Clouds by Aristophanes
Hellenistic sculpture and architecture
"Alexander the Great"
"The Hellenistic World"

COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 6, 7, 8, 9, 17 & 18.

TESTING/EVALUATION:

At the end of the unit students were given an in-class, timed test. This test was very similiar to the Unit III test in order to reinforce the skill of good paragraph writing. (A copy of this test follows.)

REACTIONS/SUGGESTIONS:

The selections from Plato were very effective. This was a good time in the semester to jump to readings of that difficulty and length. The students needed the challenge.

IDS 1101
Handout

WRITING A SUMMARY

1. Read carefully the article you are summarizing. Highlight or underline the most important points/ideas.

2. Re-read the article and pay special attention to your highlighting/underlining.

3. Take notes on the article. Good notes for a summary should always include:
    a) the purpose of the article
    b) the main idea or thesis of the article
    c) the main subdivisions (if any)
    d) the major points the author uses in developing the main idea or thesis
    e) the source of the material (if important). For example: If the article is a discussion of a Lou Harris Poll, this should be included in your summary.

4. A summary should be written as one paragraph. When you turn your notes into a paragraph:
    a) Identify the title of the article being summarized and give the author's name (if known) in the first sentence.
    b) The identification of the article should be followed by a statement of the main idea or thesis of the article.
    c) Keep the ideas in the same order in your summary that they appear in the article.
    d) Use your own words. If you use phrases or clauses from the article within your summary, enclose them in quotation marks.

5. Keep the same tone that the author used. If he used a lot of slang, you may use slang too. If he was trying to be funny, you may try to capture his humor. Honest summaries should reflect the spirit, as well as the ideas, of the original.

6. A good rule of thumb is that a summary should be about ¼ the length of the original article.

7. A summary should not include your opinion of the article.

8. A summary should not include your own knowledge of the subject of the article.

*The information in this handout was prepared by the Writing Laboratory at Valencia Community College, Orlando, Florida.

IDS 1101
Unit IV
Worksheet

Name ______________________________

Beta Group ________________________

Date ______________________________

Title "____"

Author/Artist ____

1. Write a short summary of this assignment.

2. Note examples of the loss of areté, kalokagathia, sophrosyne and hubris in this assignment. (This should be notes, not complete paragraphs and should include page numbers for easy reference.)

areté:

kalokagathia:

sophrosyne:

hubris:

IDS 1101

Name ______________________
Beta Group ________________
Date ______________________
Unit IV Test

UNIT IV: "THE DECLINE OF ATHENS"
TEST DIRECTIONS

1. Write one clear, well-organized paragraph on each of the following subjects:

   - an example of the loss of arete from "The Apology" by Plato
   - an example of the loss of sophrosyne from "The Crito" by Plato
   - an example of hubris from The Clouds by Aristophanes
   - an example of kalokagathia from the sculpture or architecture studied in this unit (your choice)

2. Include a specific quotation and/or an appropriate work of art in your answer. Be sure to include a definition of the value, a passage, context, interpretation and relationship in your paragraph.

3. You may use your Unit III worksheets during the test.

4. Report to your Beta group for the test.

5. This is a timed test. You will have 1½ hours. All papers will be collected at the end of that time.

6. BONA FORTUNA!

THE DECLINE OF ATHENS:
GREEK SCULPTURE AND ARCHITECTURE

RATIONALE FOR TOPIC:

The art of a culture always reflects something of the values of that culture. Therefore, students can see a change in values by examining a change in style. Contrasting the sculpture of the Golden Age with that of the Hellenistic period enables students to visualize this change.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a slide lecture. First, a series of Classical works is shown. Then, a series of Hellenistic works is shown. Students are asked to make a list of adjectives describing the slides. The lists are discussed and finally, two projectors project the series side by side and the contrasts are discussed. These activities help students develop competencies #1, 3, 5, 7, 8, 9, 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"Athen's Failure" from The Echo of Greece by Edith Hamilton, New York: W. W. Norton Co., 1957, pp. 33-48.

This excerpt documents the decline of Athens by using excerpts from Sophocles' plays, by citing examples of Greek art and by discussing Plato's philosophy and Socrates' trial.

"The Peloponnesian War" from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al., pp. 50-54.

This article explains the impact of the war, Alcibiades' treachery and the historical importance of The Clouds and the philosophy of Plato.

SLIDES SHOWN:

Series I: Classical Sculpture
1. The Charioteer of Delphi
2. The Spearbearer by Polykleitos
3. The Discus Thrower by Myron
4. Bust of Pericles by Kresilas
5. Bronze Poseidon (or Zeus)
6. Peplos Kore
7. Athena Lemnia by Phidias
8. Mourning Athena (Athena Stele)

Series II: Hellenistic Sculpture
1. The Dying Gaul (Roman copy)
2. The Bronze Boxer

3. Farnese Herakles
4. Laocoon by Hagesandros, Polydorus and Athanodorus
5. Altar of Zeus and Athena at Pergamon
6. Mausoleum of Halicarnassus
7. Old Market Woman
8. Aphrodite of Knidos by Praxiteles (Roman copy)
9. Aphrodite of Melos (Venus de milo)
10. Aphrodite of Cyrene

MAIN IDEAS STRESSED:

A. From "Athen's Failure":

1. Athens failed for three main reasons:
    - a. her power produced greed
    - b. she turned from freedom to tyranny
    - c. she lost the spirit of self-restraint; rationalism and moderation were replaced by emotionalism and excess.

2. Athen's during the Golden Age is a very different place than Athens during the decline. Hamilton sets up a series of contrasts:

Golden Age

Athens is an example of enlightenment and generosity.
There is confidence in man's mastery of life.
Reverence for law prevails.
Artistic expression is controlled by use of a canon.
Harmony is admired as is self-discipline.
The good of the state is synonymous with the good of the individual and the good of the individual is the inner realization of truth.
Freedom reigns.

Period of Decline

Athens is an example of violence, cruelty and vanity.
There is a conviction that mankind is degraded (imperfect) and that life is futile.
Corruption of the laws prevail.
There is complete artistic freedom--anything goes!
Novelty, in any form, is worshipped.
Popularity is sought after.
The state should provide a comfortable life for its citizens who are paid to work for it.
Tyranny prevails.

B. Athen's failure to a large degree rests on the problems inherent in a democratic government:

1. Majority rule is not a "cost-effective" method of governing.

2. Separate issues pass, composites of the same issues often fail--irrational device for registering preferences.

3. Rational Ignorance Effect--voters choose not to become informed.

4. Special Interest Effect--voters will pander to special interest groups.

C. Visual comparison of Classical and Hellenistic art:

1. "Peplos Kore" c. 530-515 B.C. Classical
Downcast eyes suggest modesty. Solemn expression. One of dignity, discipline, excellence. Shows arete and kalokagathia. Strength.

2. "Aphrodite of Knidos" by Praxiteles c. 320-280 B.C. Hellenistic
Emphasis is on sensuality and sexuality. Woman as sex object, source of pleasure. Voluptuous. More approachable than Peplos Kore. (These characteristics are even more evident in the "Aphrodite of Melos" c. 200 B.C. and in the "Aphrodite of Cyrene" 1st century B.C.)

3. "Poseidon" (or "Zeus"). Bronze original c. 470-450 B.C. Classical
Balanced. Dynamic. A manifestation of the powers of the universe, the gods above man. A symbol of arete and kalokagathia.

4. "Farnese Herakles" Hellenistic
Overly muscular. Excessive. Weighed down by life. A symbol of when men become gods.

5. "The Discus Thrower" by Myron c. 460-450 B.C. Classical
Idealized athlete. Concentration. Confident--in control. Emotionless. Amateur. Demonstrates the psychological dimension of sport; its spirituality.

6. "The Bronze Boxer" Hellenistic
Defeated, perplexed. A man past his prime: lax musculature, broken nose, gashed cheeks. A hero of the day. A professional.

7. "The Spearbearer" by Polykleitos c. 450-440 B.C. Classical
Perfect. A canon. Demonstrates arete, sophrosyne and kalokagathia. A victor. Idealistic.

8. "The Dying Gaul" c. 240-200 B.C. Hellenistic
Pain, anguish. A man destroyed by fate. A defeated warrior. Scarred, imperfect. Realistic.

D. How can a society which focuses on the "now," the real, have any ideals?

E. Contrast of the Parthenon and the Mausoleum of Halicarnassus and The Altar of Zeus and Athena at Pergamon.

REACTIONS/SUGGESTIONS:

Students responded enthusiastically to this topic. No changes are planned.

IDS 1101
Handout
Unit IV

GREEK SCULPTURE

During the Golden Age

The Charioteer of Delphi
(bronze) c. 475-470 B.C.

The Spearbearer by Polykleitos
(Doryphoros) c. 450-440 B.C.

The Discus Thrower by Myron
(Diskobolos) c. 460-450 B.C.

Bust of Pericles by Kresilas
c. 440 B.C.

Bronze Poseidon (Zeus)
c. 470-450 B.C.

Peplos Kore
c. 530-515 B.C.

Athena Lemnia by Phidias
(Head of Athena)
c. 440 B.C.

Mourning Athena
(Athena Stele)
c. 470-450 B.C.

During the Decline

The Dying Gaul
c. 240-200 B.C.

The Bronze Boxer

Farnese Herakles (Hercules)

Laocoon by Hagesandros, Polydorus and
Athanodorus
c. 175-150 B.C.

Altar of Zeus and Athena at Pergamon
Detail of Alcyoneus
c. 197-159 B.C.

Mausoleum of Halicarnassus
Detail of Mausolus
c. 350 B.C.

Old Market Woman
c. 200 B.C.

Aphrodite of Knidos by
Praxiteles
c. 320-280 B.C.

Aphrodite of Melos
c. 200 B.C.

Aphrodite of Cyrene
c. 1st century B.C.

THE DECLINE OF ATHENS:
THE CLOUDS BY ARISTOPHANES

RATIONALE FOR TOPIC:

The Clouds is a wonderful example of Greek comedy. It provides a nice contrast to the tragedy, Antigone, studied in Unit III and shows another side of Greek culture. It is also extremely influential in forming public opinion about Socrates.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups to discuss the reading assignment and worksheet. These activities help students master competencies #1, 2, 3, 5, 7, 17 & 18.
Time: 45 minutes

READING ASSIGNMENT:

Excerpt from The Clouds by Aristophanes from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al., pp. 386-391.

This short excerpt focuses on Socrates' portrayal of the clouds as the deities he worships. This scene was very successful in shaping Athenians' attitudes toward Socrates.

MAIN IDEAS STRESSED:

1. The ribald and irreverent nature of Athenian comedy balanced the serious, religious tone of the tragedy (kalokagathia).

2. The subjects studied at Socrates' Thinkery were parodies of the subjects taught by the Sophists and philosophers, especially logic and natural philosophy (science).

3. Socrates portrayal as a man in the clouds--suspended above his students and worshipping the clouds as deities--shaped public opinion about him. The influence of The Clouds can be seen in "The Apology." It is not only mentioned but its influence can be seen in the charges brought against Socrates.

The mysterious nature of education at the Thinkery:

STREPSIADES: Pardon me--I didn't know--I'm terribly sorry. But tell me, what was the great experiment?

STUDENT: You cannot know. It is a secret. A mystery. Only our students can be told.

* * * *

Socrates' caricature:

SOCRATES: ...I am walking on air and looking down on the sun.

STREPSIADES: Is it safer to sneer at the gods from up high in a basket rather than from down here on the ground?

* * * *

STREPSIADES: I was trampled by horses--that is why I need to learn your second logic--the anti-logic, the sophistic logic. If I study that I will not have to pay all those debts. Help me--I will pay you any price. I swear it. By the gods.

SOCRATES: By the gods? My poor man, the gods are only superstitions, coined by simple minds. We frown on such oaths here.

* * * *

SOCRATES: These are the Clouds of Heaven, old man, the goddesses of men of leisure and great philosophers. To them we owe our verbal talents, our eloquent, circumlocutory skills, our bombastic rhetoric, our prodigious vocalizations--

STREPSIADES: (carried away suddenly with cloudy inspiration) That's why I suddenly tingle all over--I am swelled up with the flatulence of philosophy, a burst of windy words, a mist of mighty oratory.

* * * *

SOCRATES: These are the *true* gods. The rest are but shadows.

* * * *

SOCRATES: Pay attention. The Clouds are a saturated water solution. Tumescence in motion produces precipitation. When these distended masses collide--Brr-boom-boom-boom! Concatenation!

REACTIONS/SUGGESTIONS:

Students love *The Clouds* and it's an effective introduction to "The Apology."

THE DECLINE OF ATHENS:
THE APOLOGY

RATIONALE FOR TOPIC:

"The Apology" and the "Crito" present the trial of Socrates and Socrates' imprisonment. Plato's portrayal of these reflects his belief that Socrates was the scapegoat for the failure of Athens in the Peloponnesian War and the general decline in values. These dialogues are a good place to find evidence of this decline, thereby reinforcing the theme of the unit.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups to discuss the "Questions For Class Discussion" (a copy follows) and their worksheets. These activities help students master competencies #1, 2, 3, 5, 6, 7, 8, 17 & 18.
Time: 2 hours

READING ASSIGNMENT:

The Last Days of Socrates by Plato. Translated by Hugh Tredennick, New York: Penguin Books, 1981, pp. 7-16 & 43-76.

This paperback contains the "Euthyphro," "The Apology," the "Crito" and the "Phaedo." It is a good, readable translation with an excellent overall introduction and very good introductions to each dialogue.

MAIN IDEAS STRESSED:

1. Each of the discussion questions are answered.

2. Examples of the loss of the virtues, areté, sophrosyne and kalokagathia are located by contrasting public opinion and the charges brought by the accusers to the nature of Socrates' defense.

   a. Socrates' begins his defense by stating that his life-long concern has been with finding the truth. He points out that the charges brought against him are based on rumor and on his caricature in The Clouds.

      > Tell one another whether any one of you has ever heard me discuss such questions briefly or at length; and then you will realize that the other popular reports about me are equally unreliable. (48)

   b. Socrates claims that in examining the politicians, poets and craftsmen of Athens he was merely looking for a man wiser than himself whom he knew to be ignorant.

      > ...it seemed to me, as I pursued my investigation at the god's command, that the

> people with the greatest reputations were almost entirely deficient, while others who were supposed to be their inferiors were much better qualified in practical intelligence.
>
> I want you to think of my adventures as a sort of pilgrimage undertaken to establish the truth of the oracle once for all. After I had finished with the politicians, I turned to the poets, dramatic, lyric, and all the rest, in the belief that here I should expose myself as a comparative ignoramus. (51)

c. Socrates finally gets to what he thinks are the real grounds for the charges.

> The effect of these investigations of mine, gentlemen, has been to arouse against me a great deal of hostility, and hostility of a particularly bitter and persistent kind, which has resulted in various malicious suggestions, including the description of me as a professor of wisdom. This is due to the fact that whenever I succeed in disproving another person's claim to wisdom in a given subject, the bystanders assume that I know everything about that subject myself. (52)
>
> There is another reason for my being unpopular. A number of young men with wealthy fathers and plenty of leisure have deliberately attached themselves to me because they enjoy hearing other people cross-questioned. These often take me as their model, and go on to try to question other persons; whereupon, I suppose, they find an unlimited number of people who think that they know something, but really know little or nothing. Consequently their victims become annoyed, not with themselves but with me; and they complain that there is a pestilential busybody called Socrates who fills young people's heads with wrong ideas. (52-53)
>
> ...So, jealous, I suppose, for their own reputation, and also energetic and numerically strong, and provided with a plausible and carefully worked out case against me, these people have been dinning into your ears for a long time past their violent denunciations of myself. There you have the causes which led to the attack upon me by

> Meletus and Anytus and Lycon. Meletus being agrieved on behalf of the poets, Anytus on behalf of the professional men and politicians, and Lycon on behalf of the orators. So, as I said at the beginning, I should be surprised if I were able, in the short time that I have, to rid your minds of a misconception so deeply implanted.
>
> There, gentlemen, you have the true facts, which I present to you without any concealment or suppression, great or small. I am fairly certain that this plain speaking of mine is the cause of my unpopularity; and this really goes to prove that my statements are true, and that I have described correctly the nature and the grounds of the calumny which has been brought against me. Whether you inquire into them now or later, you will find the facts as I have just described them. (53)

d. Socrates presents and answers each of the specific charges against him by engaging Meletus in a discussion of each charge. As he does, he reveals how society has lost its virtues.

1d. Let us first consider their deposition again, as though it represented a fresh prosecution. It runs something like this: 'Socrates is guilty of corrupting the minds of the young, and of believing in deities of his own invention instead of the gods recognized by the State.' Such is the charge... (54)

> Then it would seem that the whole population of Athens has a refining effect upon the young, except myself; and I alone demoralize them. Is that your meaning?... (55)
>
> There is ample proof, Meletus, that you have never bothered your head about the young; and you make it perfectly clear that you have never taken the slightest interest in the cause for the sake of which you are now indicting me. (55)

2d. It is quite clear by now, gentlemen, that Meletus, as I said before, has never shown any degree of interest in this subject. However, I invite you to tell us, Meletus, in what sense you make out that I corrupt the minds of the young. Surely the terms of your indictment make it clear

> that you accuse me of teaching them to believe in new deities instead of the gods recognized by the State; is not that the teaching of mine which you say has this demoralizing effect? (56)
>
> ...It certainly seems to me that he is contradicting himself in this indictment, which might just as well run 'Socrates is guilty of not believing in the gods, but believing in the gods'. And this is pure flippancy. (57)
>
> ...Is there anyone who believes in supernatural activities and not in supernatural beings? 'No.' How good of you to give a bare answer under compulsion by the court! Well, do you assert that I believe and teach others to believe in supernatural activities? (58)

e. Socrates makes his principles perfectly clear and in doing so demonstrates his concept of areté.

> He has only one thing to consider in performing any action; that is, whether he is acting rightly or wrongly, like a good man or a bad one. (59)
>
> The truth of the matter is this, gentlemen. Where a man has once taken up his stand, either because it seems best to him or in obedience to his orders, there I believe he is bound to remain and face the danger, taking no account of death or anything else before dishonour. (60)
>
> 'Gentlemen, I am your very grateful and devoted servant, but I owe a greater obedience to God than to you; and so long as I draw breath and have my faculties, I shall never stop practising philosophy and exhorting you and elucidating the truth for everyone that I meet. I shall go on saying, in my usual way, "My very good friend, you are an Athenian and belong to a city which is the greatest and most famous in the world for its wisdom and strength. Are you not ashamed that you give your attention to acquiring as much money as possible, and similarly with reputation and honour, and give no attention or thought to truth and understanding and the perfection of your soul?" (61)

> ...for I spend all my time going about trying to persuade you, young and old, to make your first and chief concern not for your bodies nor for your possessions, but for the highest welfare of your souls, proclaiming as I go 'Wealth does not bring goodness, but goodness brings wealth and every other blessing, both to the individual and to the State.' (62)

> ...You will find that throughout my life I have been consistent in any public duties that I have performed, and the same also in my personal dealings: I have never countenanced any action that was incompatible with justice on the part of any person, including those whom some people maliciously call my pupils. I have never set up as any man's teacher; but if anyone, young or old, is eager to hear me conversing and carrying out my private mission, I never grudge him the opportunity; nor do I charge a fee for talking to him, and refuse to talk without one; I am ready to answer questions for rich and poor alike, and I am equally ready if anyone prefers to listen to me and answer my questions. If any given one of these people becomes a good citizen or a bad one, I cannot fairly be held responsible, since I have never promised or imparted any teaching to anybody; and if anyone asserts that he has ever learned or heard from me privately anything which was not open to everyone else, you may be quite sure that he is not telling the truth. (65-66)

f. After the jury's verdict is declared, Socrates appears--more than ever--as the embodiment of the three virtues.

> sophrosyne:
> ...You would have liked to hear me weep and wail, doing and saying all sorts of things which I regard as unworthy of myself, but which you are used to hearing from other people. But I did not think then that I ought to stoop to servility because I was in danger, and I do not regret now the way in which I pleaded my case; I would much rather die as the result of this defence than live as the result of the other sort. In a court of law, just as in warfare, neither I nor any other ought to use his wits to escape death by any means. (73)

arete:

You too, gentlemen of the jury, must look forward to death with confidence, and fix your minds on this one belief, which is certain: that nothing can harm a good man either in life or after death, and his fortunes are not a matter of indifference to the gods. This present experience of mine has not come about mechanically; I am quite clear that the time has come when it was better for me to die and be released from my distractions. That is why my sign never turned me back. For my own part I bear no grudge at all against those who condemned me and accused me, although it was not with this kind intention that they did so, but because they thought that they were hurting me; and that is culpable of them.

kalokagathia:

I have never lived an ordinary quiet life. I did not care for the things that most people care about: making money, having a comfortable home, high military or civil rank, and all the other activities--political appointments, secret societies, party organizations--which go on in our city; I thought that I was really too strict in my principles to survive if I went in for this sort of thing. So instead of taking a course which would have done no good either to you or to me, I set myself to do you individually in private what I hold to be the greatest possible service: I tried to persuade each one of you not to think more of practical advantages than of his mental and moral well-being, or in general to think more of advantage than of well-being in the case of the state or of anything else. (69-70)

REACTIONS/SUGGESTIONS:

This topic went very well. No changes are planned.

IDS 1101 QUESTIONS FOR CLASS DISCUSSION

THE CLOUDS

After reading the excerpt from The Clouds what adjectives would you use to describe Socrates?

What is the significance of the title, The Clouds?

Introduction, THE LAST DAYS OF SOCRATES

Explain one of the two factors which contributed to the confusion of ordinary Athenians about the truth (at the end of the Golden Age).

Why was Socrates a subject to easy caricature?

What are Socrates' two important contributions to logic?

Why did Plato write the dialogues?

Why can we believe the Apology and Crito represent faithful accounts of the last days of Socrates?

The APOLOGY

What does Socrates caution the jury about at the beginning of the Apology?

What two kinds of critics have accused Socrates?

Why does Socrates believe he has gained the reputation he has?

Who did Socrates examine in his search for a wise man? What did he find? What was the effect of the investigation?

What two arguments does Socrates use to discredit Meletus' indictment that Socrates is "guilty of corrupting the minds of the young"?

What two arguments does Socrates use to discredit Meletus' indictment that Socrates is "teaching them (the youth) to believe in new deities instead of the gods recognized by the State"?

What is the significance of Socrates' statement on p. 60, "Where a man has once taken up his stand...before dishonour"?

Why does Socrates feel that if the jury puts him to death it will harm the city more than himself?

Why is Socrates surprised by the verdict?

Why does Socrates propose free maintenance at the expense of the state as his punishment?

What is Socrates prophecy to the jury about the fate of Athens? Did his prophecy come true?

Why does Socrates not fear death? Why does he bother to instruct the jury about death?

After reading the Apology what adjectives would you use to describe Socrates? How would this list compare to the list you wrote after reading The Clouds? Which do you believe? Why?

The Crito

What arguments does Crito give Socrates to justify Socrates' escape?

Outline the line of reasoning Socrates uses to refute each of Crito's arguments.

THE DECLINE OF ATHENS: THE CRITO

RATIONALE FOR TOPIC:

In the "Crito" as in "The Apology", Plato continues his portrayal of Socrates as a man possessing the old virtues, arete, sophrosyne and kalokagathia, in contrast to the Athenian citizens who have lost these.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small discussion groups to discuss the reading assignment, study questions and worksheet. These activities help students master competencies #1, 2, 3, 5, 6, 7, 8, 17 & 18.
Time: 1 hour.

READING ASSIGNMENT:

The Last Days of Socrates by Plato. Translated by Hugh Tredennick, New York: Penguin Books, 1981. pp. 77-96.

MAIN IDEAS STRESSED:

Crito's opinions reflect the opinions of most Athenian citizens. Socrates questions the validity of these opinions and in doing so reveals the loss of the old virtues.

> absence of areté
> I only wish that ordinary people had an unlimited capacity for doing harm; then they might have an unlimited power for doing good; which would be a splendid thing, if it were so. Actually they have neither. They cannot make a man wise or stupid; they simply act at random. (81)

> Socrates' areté
> My dear Crito, I appreciate your warm feelings very much--that is, assuming that they have some justification; if not, the stronger they are, the harder they will be to deal with. Very well, then; we must consider whether we ought to follow your advice or not. You know that this is not a new idea of mine; it has always been my nature never to accept advice from any of my friends unless reflexion shows that it is the best course that reason offers. I cannot abandon the principles which I used to hold in the past simply because this accident has happened to me; they seem to me to be much as they were, and I respect and regard the same principles now as before. So unless we can find better principles on this occasion, you can be quite sure that I shall not agree with you; not even if the power of the people conjures up fresh hordes of bogies to terrify our childish minds, by subjecting us to chains and executions and confiscations of our property. (83-84)

Whatever the popular view is, and whether the alternative is pleasanter than the present one or even harder to bear, the fact remains that to do wrong is in every sense bad and dishonourable for the person who does it. Is that our view, or not? (88)

absence of kalokagathia:
Shall we be acting rightly in paying money and showing gratitude to these people who are going to rescue me, and in escaping or arranging the escape ourselves, or shall we really be acting wrongly in doing all this? If it becomes clear that such conduct is wrong, I cannot help thinking that the question whether we are sure to die, or to suffer any other ill effect for that matter, if we stand our ground and take no action, ought not to weigh with us at all in comparison with the risk of doing what is wrong. (87)

kalokagathia in reference to law:
'Do you imagine that a city can continue to exist and not be turned upside down, if the legal judgments which are pronounced in it have no force but are nullified and destroyed by private persons?'--how shall we answer this question, Crito, and others of the same kind? (90)

Crito's lack of sophrosyne:
I know some people who are willing to rescue you from here and get you out of the country for quite a moderate sum. And then surely you realize how cheap these informers are to buy off; we shan't need much money to settle them...Besides, Socrates, I don't even feel that it is right for you to try to do what you are doing, throwing away your life when you might save it. You are doing your best to treat yourself in exactly the same way as your enemies would, or rather did, when they wanted to ruin you. What is more, it seems to me that you are letting your sons down too. You have it in your power to finish their bringing up and education...it will look as though we had played something like a coward's part all through this affair of yours... There, Socrates; if you aren't careful, besides the suffering there will be all this disgrace for you and us to bear. (82-83)

Socrates' sophrosyne:
...the sound of their arguments rings so loudly in my head that I cannot hear the other side. I warn you that, as my opinion stands at present, it will be useless to urge a different view. However, if you think that you will do any good by it, say what you like. (96)

REACTIONS/SUGGESTIONS:

The topic went well. No changes are planned.

THE DECLINE OF ATHENS:
ALEXANDER THE GREAT AND THE HELLENISTIC WORLD

RATIONALE FOR TOPIC:

The rise of Alexander the Great demonstrates that the period of Athenian cultural dominance is over. The sculpture and architecture of the Hellenistic period demonstrate that cultural values have swung so far away from the Athenian virtues of arete, sophrosyne and kalokagathia that Athenians of the Golden Age would view the Hellenistic World as an alien culture.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group to view slides and discuss the reading assignment. These activities help students master competencies #1, 3, 5, 7, 8, 9 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"Alexander the Great" and "The Hellenistic World" from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al., pp. 55-67.

These excerpts give a biography of Alexander and an overview of the world after his death.

SLIDES SHOWN:

1. Portrait bust of Alexander the Great
2. "Alexander Mosaic," Naples Museum
3. Acropolis at Pergamon
4. Reconstruction of Acropolis at Pergamon
5. Altar of Zeus and Athena, Pergamon
6. Detail of frieze and steps, Altar at Pergamon
7. "Athena Fighting Alcyoneus," detail of Altar at Pergamon
8. "Apollo Fighting Fallen Giants," detail of Altar at Pergamon
9. "Male Gods," detail of Altar at Pergamon
10. "Hecate Fighting a Giant," detail of Altar at Pergamon
11. Sketch of the Gaul Monument, Pergamon
12. Roman copy of "The Gaul and His Wife" from the Gaul Monument, Pergamon
13. "The Dying Gaul," Roman copy from the Gaul Monument, Pergamon

MAIN IDEAS STRESSED:

1. Important events in the life of Alexander the Great were reviewed while looking at the "Bust of Alexander" and the "Alexander Mosaic."

2. The Acropolis at Pergamon and its Altar of Zeus and Athena were compared and contrasted to the Acropolis at Athens and the Parthenon.

3. The Gaul Monument and especially "The Dying Gaul" were examined in terms of their emphasis on realism and emotionalism. These works were compared and contrasted with sculpture from the Golden Age like the "Spearbearer" and the "Discus Thrower."

REACTIONS/SUGGESTIONS:

Art and architecture are very popular with students and make a very effective conclusion to this unit.

UNIT V: GREEK PHILOSOPHY

DESCRIPTION OF THE UNIT:

The theme of Semester I, the first revolution in Western thinking--Greek rationalism--is the main thrust of this unit which covers the major philosophers and philosophies of the Classical world: Plato, Aristotle, Epicurus/Epicureanism, and Stoicism (Marcus Aurelius, Seneca and Epictetus). Students read, analyze and discuss excerpts by the philosophers listed above. To prepare for class discussion, each student outlines the reading assignments on a worksheet. (A copy of this worksheet follows.) These worksheets follow through on the initial work on premises and conclusions begun in Unit II: Logic.
Time: 9 hours

OBJECTIVES:

1. To introduce students to the major philosophers/philosophies of the Classical world;
2. To continue developing reading, thinking, speaking and writing skills: especially the ability to analyze argument form (identifying and separating premises and conclusions) and the ability to summarize accurately;
3. To introduce students to reading, analyzing and writing about primary works in philosophy;
4. To introduce several Roman philosophers; and
5. To give background for understanding the difference in a philosophic/rational approach to life and a mythic approach (Unit VI).

CONTENT:

"Levels of Reality: The Theory of the Divided Line and The Allegory of the Cave" by Plato
"Introduction Plato"
"The Golden Mean" by Aristotle
"Ethics" by Aristotle
"Epicurean Ethics"
"Letter to Menoeceus" by Epicurus
"Marcus Aurelius"
The Meditations of Marcus Aurelius Emperor of Rome by Marcus Aurelius
The Manual by Epictetus
"On Suicide" by Seneca
"On Providence" by Seneca

COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 6, 8, 9, 13, 17 & 18.

TESTING/EVALUATION:

Students are given an essay-type test in which they select six of eight quotations from the reading assignments and write well-organized paragraphs on each about how the key ideas in each quotation reflect the philosophy of the author. (A copy follows.)

REACTIONS/SUGGESTIONS:

Philosophy always generates a lot of interest and class discussion. However, the time allotted for this unit did not allow enough time for discussion.

IDS 1101

Name ______________________
Beta Group ____________________
Date ______________________
Unit V Worksheet

Directions: Complete a worksheet for each article in this unit.

Title:

Author:

1. In the space below, write a short summary of this article.

2. List the premises in this article.

3. List the conclusion(s) in this article.

IDS 1101

Name ________________________________
Beta Group ____________________________
Date ________________________________
Test: Unit V, Greek Philosophy

GRADE
Content:

Mechanics:

DIRECTIONS FOR TEST

1. FOLLOW DIRECTIONS!
2. Read each quote carefully. There are 8, two from each philosophy studied.
3. Select 6 quotes to write about. (No extra credit will be awarded for writing on more than six. If all 8 are answered, only the first 6 will be graded.)
4. Underline the key ideas in each quote you select.
5. Think carefully about how the key ideas in this quote reflect some of the main features of this author's philosophy of life. (PRE-WRITING)
6. Sketch a brief outline of the paragraph you are planning to write on a piece of scratch paper.
7. Write a well-organized paragraph in which you explain how the key ideas in the quote reflect the author's philosophy. (Be sure to identify the author in your paragraph).
8. Attach your scratch paper to the back of your test.

TEACHER'S COMMENTS/AREAS WHICH NEED IMPROVEMENT

QUOTATIONS:

Name _______________________________

Test: Greek Philosophy p. 2

1. "...So moral qualities are destroyed both by excess and deficiency, and they are kept alive by observance of the mean."

2. "Apply this comparison, then, to the soul. When its gaze is fixed upon an object irradiated by truth and reality, the soul gains understanding and knowledge and is manifestly in possession of intelligence. But when it looks towards that twilight world of things that come into existence and pass away, its sight is dim and it has only opinions and beliefs which shift to and fro, and now it seems like a thing that has no intelligence."

3. "It is not possible to live pleasantly without living prudently and honorably and justly, nor again to live a life of prudence and honor and justice without living pleasantly."

4. "So death, the most terrifying of ills, is nothing to us, since so long as we exist, death is not with us; but when death comes, then we do not exist."

5. "And now you may take, as corresponding to the four sections, these four states of mind: intelligence for the highest, thinking for the second, belief for the third, and for the last imagining."

6. "Remember that 'reasonableness' means that you should give discerning attention to everything and avoid negligence at all times. 'Co-operation' means an acceptance of whatever is assigned to you by nature. 'High-mindedness' is that elevation of thought above the sensations of the flesh whether pleasurable or painful; above fame, death, and all such things. If you keep these virtues in yourself you will be a different man and enter a different life."

7. "...I had a clear picture in mind of what it means to live in accord with nature, so that, insofar as it lay with the gods, nothing stops me from living in accord with nature, and if I still fall short of this it is through my own fault, and because I have not paid attention to the reminders and the teachings of the gods."

8. "Each of us has his natural bias in one direction or another. We should find out what ours are by noting what gives us pleasure and pain. After that, we must drag ourselves in the opposite direction. For our best way of reaching the middle is by giving wide berth to our dearest sin."

GREEK PHILOSOPHY: PLATO

RATIONALE FOR TOPIC:

Plato's philosophy has provided a structure within which Western thought has operated ever since. His theory of knowledge expressed in the dialogue, The Republic, has been a standard against which all subsequent philosophy has been judged.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on Plato's theory of knowledge. This activity helps students master competencies #1, 2, 3, 5, 6, 8, 9, 13, 17 & 18.
Time: 3 hours

READING ASSIGNMENT:

"Introduction: Plato" from Mirrors of Mind, An Interdisciplinary Overview, by Charles Roberts et. al., Winston-Salem, N.C.: Hunter Publishing Co., 1980, pp. 47-50. This short reading discusses Plato's theory of knowledge, provides a translation of this theory into a chart and discusses this chart in light of a contemporary example.

"Levels of Reality" and "The Allegory of the Cave": "The Theory of the Divided Line", by Plato from Philosophy, A Modern Encounter by Robert Paul Wolff, Englewood Cliffs, N.J.: Prentice-Hall Inc., 1973, pp. 22-33.

(This translation by Wolff is very readable.)

MAIN IDEAS STRESSED:

1. Each level of the chart was explained in terms of the objects of knowledge and the process of knowing.

What we can know.	How we can know it.
Pure Form Universal Harmony- "The Good"	Dialectics
Laws-Formulas	Logic-Reasoning
The Physical World	Belief-Senses
Images	Conjecture

Plato's Divided Line Theory illustrates the levels of Reality (158)

2. The theory of the divided line:
    a. the world of objects vs. the world of ideas
    b. the nature of the objects of rational thought, i.e. beauty, justice, good
    c. essence vs. existence
    d. the result of the pursuit of knowledge

> SOCRATES: Apply this comparison, then, to the soul. When its gaze is fixed upon an object irradiated by truth and reality, the soul gains understanding and knowledge and is manifestly in possession of intelligence. But when it looks towards that twilight world of things that come into existence and pass away, its sight is dim and it has only opinions and beliefs which shift to and fro, and now it seems like a thing that has no intelligence. (172-173)

* * * * *

> SOCRATES: This, then which gives to the objects of knowledge their truth and to him who knows them his power of knowing, is the Form or essential nature of Goodness. It it the cause of knowledge and truth; and so, while you may think of it as an object of knowledge, you will do well to regard it as something beyond truth and knowledge and, precious as these both are, of still higher worth. And, just as in our analogy light and vision were to be thought of as like the Sun, but not identical with it, so here both knowledge and truth are to be regarded as like the Good, but to identify either with the Good is wrong. The Good must hold a yet higher place of honour. (174)

* * * * *

> SOCRATES: You will agree that the Sun not only makes the things we see visible, but also brings them into existence and gives them growth and nourishment; yet he is not the same thing as existence. And so with the objects of knowledge: these derive from the Good not only their power of being known, but their very being and reality; and Goodness is not the same thing as being, but even beyond being, surpassing it in dignity and power. (174)

e. The activities of the mind:

SOCRATES: In the first, the mind uses as images those actual things which themselves had images in the visible world; and it is compelled to pursue its inquiry by stating from assumptions and travelling, not up to a principle, but down to a conclusion. In the second, the mind moves in the other direction, from an assumption up towards a principle which is not hypothetical; and it makes no use of the images employed in the other section, but only of Forms, and conducts its inquiry solely by their means. (175)

* * * *

SOCRATES: Then by the second section of the intelligible world you may understand me to mean all that unaided reasoning apprehends by the power of dialectic, when it treats its assumptions, not as first principles, but as hypotheses in the literal sense, things 'laid down' like a flight of steps up which it may mount all the way to something that is not hypothetical, the first principle of all; and having grasped this, may turn back and, holding on to the consequences which depend upon it, descend at last to a conclusion, never making use of any sensible object, but only of Forms, moving through Forms from one to another, and ending with Forms. (178)

* * * *

f. The purpose of knowledge and education:

SOCRATES: Without having had a vision of this Form no one can act with wisdom, either in his own life or in matters of state. (183)

* * * *

If this is true, then, we must conclude that education is not what it is said to be by some, who profess to put knowledge into a soul which does not possess it, as if they could put sight into blind eyes. On the contrary, our own account signifies that the soul of every man does possess the power of learning the truth and the organ to see it with; and that, just as one might have to turn the whole body round in order that the eye should see light instead of darkness, so the

> entire soul must be turned away from this changing world, until its eye can bear to contemplate reality and that supreme splendour which we have called Good. Hence there may well be an art whose aim would be to effect this very thing, the conversion of the soul, in the readiest way; not to put the power of sight into the soul's eye, which already has it, but to ensure that, instead of looking in the wrong direction, it is turned the way it ought to be. (183)

REACTION/SUGGESTIONS:

Students always find Plato very difficult. However, this epistemology is so fundamental to Western thought that omitting it only makes things much more difficult when studying later philosophers. It also proves to be a foundation they always refer back to.

GREEK PHILOSOPHY: ARISTOTLE

RATIONALE FOR TOPIC:

Aristotle is one of the two most important ancient philosophers -- the other is Plato. His ethics have been very influential in shaping Western ethical systems.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on Aristotle's ethics. This activity helps students master competencies #1, 2, 3, 5, 6, 8, 13, 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"The Golden Mean" from Mirrors of Mind, The Classical World by Schlegel et. al., Winston-Salem, N.C.: Hunter Publishing, Co., 1981, pp. 311-312.

"Ethics" from Mirrors of Mind, The Classical World, page 347. These short excerpts present Aristotle's theory of the Golden Mean and his belief in intelligence as the source of man's ethical nature.

MAIN IDEAS STRESSED:

1. The purpose of this unit and the worksheets.

2. Aristotle's view of the universe
   a. orderly
   b. hierarchical
   c. guided by the Prime Mover
   d. rational

3. Aristotle's view of man
   a. a rational animal
   b. man: Body, intellect and soul

   Since intelligence is the highest faculty within us and the objects of intelligence are the highest things we can know, contemplation is the highest form of human activity. It is also the longest-lasting activity because we can think about intellectual issues longer than we can sustain any physical activity. And since we know that pleasure is one of the ingredients of happiness, we must admit that philosophy, which is the pursuit of wisdom, has the purest and longest-lasting pleasures. We also know that, wise men who possess knowledge spend their time more pleasantly than men who have not yet found knowledge. Therefore wisdom brings the greatest happiness. (198)

4. Man's role in nature, according to Aristotle
    a. to understand, to exercise reason
    b. three goals of most men:
        life of enjoyment
        life of honor
        life of reason/contemplation
    c. the only "self" fulfilling goal - life of reason
        Unlike other practical activities which are a means to an end, the goal of contemplation is the act of contemplation itself. Thus, intellectual activity forms the perfect happiness for man. But how can a human attain a life of perfect happiness? It would not be possible through our merely human capacity, but it is possible because there is something divine in us--intelligence itself.

5. The life of reason
    a. developing all areas of reason:
        intellectual
        spiritual (metaphysical)
        ethical
        aesthetic
    b. result: goodness or arete

6. The guiding principle in life, the Golden Mean
    a. it is the nature of moral qualities that they can be destroyed by deficiency on the one hand and by excess on the other. (185)
    b. the rules for applying the Mean:
        1. keep away from that extreme which is the more opposed to the Mean.
        2. note the errors into which we personally are most liable to fall.
        3. always be particularly on your guard against pleasure and pleasant things.
    c. pure vices:
        malice
        envy
        adultery
        theft
        murder

7. An evaluation of the Golden Mean:
    a. a system which provides for growth, change
    b. a flexible system which acknowledges the role of circumstances
    c. a concrete system

REACTION/SUGGESTIONS:

This lecture was well-received.

GREEK PHILOSOPHY: EPICUREANISM

RATIONALE FOR TOPIC:

Next to Plato and Aristotle, Epicureanism and Stoicism form the most important contributions to our modern understanding of ethics. Students are always extremely interested in these two philosophies.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion of Epicureanism. This activity helps students master competencies #1, 2, 3, 5, 6, 8, 13. 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"Epicurean Ethics" from Mirrors of Mind, The Classical World by Schlegel et. al., Winston-Salem, N.C.: Hunter Publishing, Co., 1981, pp. 313-314.

This excerpt explains the Epicurean system and includes selections from Epicurus' Principle Doctrines. "Letter to Menoeceus" by Epicurus from Epicurus: The Extant Remains, English translation by Cyril Bailey, London: Oxford University Press, 1926.

This letter is the most complete extant exposition of Epicurus' philosophy.

MAIN IDEAS STRESSED:

1. This philosophy is grounded in science:

> XII. A man cannot dispel his fear about the most important matter if he does not know what is the nature of the universe but believes the truth of some mythical story. So that without natural science it is not possible to attain our pleasures... (193)

2. The Democritean world view provides Epicurus with his scientific base. This view emphasizes: atoms, the void, swerve, chance and the absence of gods.

> But they are not such as the many believe them to be. And the impious man is not he who denies the gods of the many, but he who attaches to the gods the beliefs of the many. For the statements of the many about the gods are not conceptions derived from sensation, but false suppositions, according to which the greatest misfortunes befall the wicked and the greatest blessings the good by the gift of the gods. For men being accustomed always to their own virtues welcome those like themselves, but regard all that is not of their nature as alien. (195)

3. The nature of man, according to Epicurus
    a. a chance collision of atoms
    b. a unique individual
    c. a body with a mind
    d. a finite being

> Death is nothing to us: for that which is dissolved is without sensation; and that which lacks sensation is nothing to us. (193)
>
> * * * *
>
> Become accustomed to the belief that death is nothing to us. (195)
>
> * * * *
>
> For there is nothing terrible in life for the man who has truly comprehended that there is nothing terrible in not living. So death, the most terrifying of ills, is nothing to us, since so long as we exist death is not with us; but when death comes, then we do not exist. (196)

4. The goal of life is pleasure
    a. an innate good

> For we recognize pleasure as the first good innate in us, and from pleasure we begin every act of choice and avoidance, and to pleasure we return gain, using the feeling as the standard by which we judge every good. (197)

    b. definition of pleasure

> III. The limit of quantity in pleasures is the removal of all that is painful. Wherever pleasure is present, as long as it is there, there is neither pain of body nor of mind, nor of both at once. (19)

    c. nature of pleasures

> XXIII. If you fight against all sensations, you will have no standard by which to judge even those of them which you say are false.
>
> IX. If every pleasure could be intensified so that it lasted and influenced the whole organism or the most essential parts of our nature, pleasures would never differ from one another.
>
> VIII. No pleasure is a bad thing in itself: but the means which produce some pleasures bring with them disturbances many times greater than the pleasures. (191)

    d. duration

5. Necessary vs. vain or unnecessary pleasures

XXVI. Of desires, all that do not lead to a pain if they are not satisfied, are not necessary, but involve a craving which is easily dispelled when the object is hard to procure or they seem likely to produce harm. (192)

* * * *

XXI. He who has learned the limits of life knows that that which removes the pain due to want and makes the whole of life complete is easy to obtain; so that there is no need of actions which involve competition. (192)

* * * *

XIV. The simplest source of protection from men, which is secured to some extent by a certain force of expulsion, is in fact the immunity which results from a quiet life and the retirement from the world.

* * * *

XV. The wealth demanded by nature is both limited and easily procured; that demanded by idle imaginings stretches on to infinity. (193)

6. Prudence, the guiding principle in man's life
   a. defined:

...freedom from pain in the body and from trouble in the mind. For it is not continuous drinking and revellings, nor the satisfaction of lusts, nor the enjoyment of fish and other luxuries of the wealthy table, which produce a pleasant life, but sober reasoning, searching out the motives for all choice and avoidance, and banishing mere opinions, to which are due the greatest disturbance of the spirit.

Of all this the beginning and the greatest good is prudence, ...it teaches us that it is not possible to live pleasantly without living prudently and honourably and justly, nor, again, to live a life of prudence, honour, and justice without living pleasantly. (198)

7. The ideal Epicurean:

He understands that the limit of good things is easy to fulfill and easy to attain, whereas the course of ills is either short in time or slight in pain: he laughs at destiny, whom some have introduced as the mistress of all things.

He thinks that with us lies the chief power in determining events, some of which happen by necessity and some by chance, and some are within our control; for while necessity cannot be called to account, he sees that chance is inconstant, but that which is in our control is subject to no master, and to it are naturally attached praise and blame. (197)

XXV. If on each occasion instead of referring your actions to the end of nature (the purpose of life), you turn to some other nearer standard when you are making a choice or an avoidance, your actions will not be consistent with your principles. (198)

REACTION/SUGGESTIONS:

Students like this "weird" philosophy.

GREEK PHILOSOPHY: STOICISM

RATIONALE FOR TOPIC:

Stoic philosophy exerts a strong influence on early Christianity and thereby, a strong influence on Western thought. This topic completes the survey of the major classical philosophies.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion of Stoicism. This activity helps students master competencies #1, 2, 3, 5, 6, 8, 13, 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"The Manual" by Epictetus from *Mirrors of Mind, The Classical World* by Schlegel, et. al., Winston-Salem, N.C.: Hunter Publishing Co., 1981, pp. 338-339.

This short excerpt details rules of behavior for Roman Stoics.

"Marcus Aurelius" and "The Meditations of Marcus Aurelius, Emperor of Rome" from *Mirrors of Mind, The Classical World*, pp. 127-130, 22-25 and 309-310.

The first excerpt is a short biography of Marcus Aurelius. The second excerpt is sections of his work, *The Meditations*, which focus on the development of sound moral character and the meaning of living in accordance with nature.

"On Suicide" and "On Providence" by Seneca from *Mirrors of Mind, The Classical World*, pp. 299-300 and 209-210.

These short selections represent the Roman Stoic's view of fate and of the right to leave life in a dignified manner.

MAIN IDEAS STRESSED:

A. From "The Manual of Epictetus":
Remember, you ought to live your life as if it is a banquet. If a dish is offered to you, extend your hand and take a modest portion. What if the server skips you? Don't stop him. What if the dish hasn't yet gotten to you? Don't send your desire out to meet it--wait until it comes to you. Act the same way with your children, your wife, your official duties and your wealth, and you will be a worthy guest at the banquet of the gods. But if you do not take any of the dishes that are set before you, and you even refuse to want them, you will not only be a guest of the gods, but will also share their power. (217)

Remember, you are an actor in a play, the nature of which the author has chosen. If it's a short play, then a short part. If it's a long play, then a long part. If he wishes to act the part of a poor man, see that you act that part naturally; if the part is for a lame man, or a judge, or a private citizen, do likewise. This is your duty--to act well the part that is given to you. The selection of the part belongs to someone else. (217)

B. From "The Meditations of Marcus Aurelius, Emperor of Rome":

...to be free with a certainty beyond all chance, not to look to anything else but Reason even for a moment; to be the same man always, when in great pain, at the loss of a child, or during a long illness; clearly to realize from his living example, that the same man can be very serious and yet content... (209-210)

* * * * *

From Severus: love of family, love of truth, love of justice; ...to grasp the idea of Commonwealth with the same laws for all, governed on the basis of equality and free speech, also the idea of a monarchy which prized liberty above all things; from him also, a vigorous consistency in the appreciation of philosophy; benevolence, eager generosity, and confidence in the affection of friends, and frankness toward those who incurred his censure; so that his friends had no need to guess at his desires or intentions, they were obvious. (210)

* * * * *

To watch always over the essential needs of the empire, to allocate its resources, and to respect criticism in these matters. To be free from superstitious fear of the gods and not to court the favor of men by being obsequious or seeking to be popular; to be sober and steadfast in all things; never to abuse good taste nor to pursue novelty for its own sake;...

Beside this, to honor genuine philosophers, not reproaching the other kind but not being influenced by them; ...most important, to yield without malice to those who have special ability, be it in expression, in the study of laws or customs or other matters, and to give them help in their pursuits, so that each of them may achieve distinction in his own field; ...not to be always hopping about and changing, moving from place to place and from one course of action to another; ...reasonable moderation in providing public spectacles, in carrying out public works, in the distribution of bounty and the like, to be a man who acts with an eye to what needs to be done, not to the glory he can get from doing it... (212)

* * * * *

...Remember that "reasonableness" means that you should give discerning attention to everything and avoid negligence at all times. "Cooperation" means an acceptance of whatever is assigned to you by NATURE. "High mindedness" is that elevation of thought above the sensations of the flesh, whether pleasurable or painful; above fame, death, and all such things. If you keep these virtues in yourself you will be a different man and enter a different life...(215)

* * * * *

Acquire the contemplative view of how all things change into one another. Constantly apply and train your thoughts to this aspect of the universe. The man who accomplishes this has put off the restraints of the body and realizes that he will soon leave the company of men and all things behind. He then devotes himself to the righteousness of his own actions in accordance with NATURE. When dealing with external events, he never thinks of what others might say about him or do against him. He contents himself with only two things: to act justly in what he does and to be satisfied with what has been assigned to him by NATURE. He desires to accomplish the straight course according to law and by accomplishing this course to follow the god...

To NATURE who gives all things and takes them away, the truly educated and reverent man says: "Give what you wish; take away what you wish," and he says this not in a spirit of recklessness but of obedience and good will toward her.

Do not discuss in general terms the question of what is a good man. Be one. (215-216)

C. From "On Providence" and "On Suicide" by Seneca;

"Why does so much bad luck come to good men?" It is impossible for any evil to happen to happen to a good man... He maintains his poise and takes into his being all the things that happen to him, for he is more powerful than the external world.

I do not mean that he is insensitive to external things, but that he has conquered them; calm and composed, he rises to meet every attack. He considers all bad fortune as a test... (225)

* * * * *

God's attitude towards all man is a fatherly one..."Let them be afflicted by toil, sorrow and loss," he says, "so that they may acquire true strength." Bodies grow fat through inactivity and are weak; they are exhausted not only by work but by their own weight.

A charmed life that has never known adversity cannot endure a single blow, but a man who has been at constant war with adversity develops a thick skin from his sufferings; he does not give in to evil, and even when he's down, he fights on his knees. (225)

* * * * *

What is the duty of a good man? To offer himself to fate ...His way will not be even; it will have its ups and downs. (226)

* * * * *

One should not always cling to the life of harassment, for it is living well that is good, not merely living. The wise man will live as long as he ought, not as long as he can and he will select what place, with whom, and how to live his life. He always reflects on the quality and not the quantity of his life. When many events in life give him trouble and disturb his peace of mind, he sets himself free. This privilege is his. It makes no difference if his passing is natural or self-inflicted or whether it comes later or earlier. He does not regard it with fear or as a great loss, for there is little to lose when only a drop remains. It is not a question of dying earlier or later but of dying well or ill, and dying well means escape from the danger of living ill. (222)

...A long-drawn-out life does not necessarily mean a better one, but a long-drawn-out death necessarily means a worse one. (222)

* * * * *

There are those who profess wisdom who maintain that no one should end their own life and that one should wait for nature's decree. However, the finest thing which the eternal law ever ordained is that we are allowed only one entrance into life, but many exits. This is one reason why we cannot complain. Life keeps no one against his will and no man is unhappy except through his own choice. Live, if you desire, and if not, return to the place from which you came... (223)

REACTION/SUGGESTIONS:

Students find Stoicism less likeable than Epicureanism, yet they always are curious about it and respond well to a discussion of it--especially Seneca's views on suicide in light of modern attitudes towards suicide.

UNIT VI: THE MYTHIC DIMENSION

DESCRIPTION OF THE UNIT:

The Mythic Dimension provides a contrast to the philosophical approach to life presented in Unit V by examining The Odyssey by Homer in light of the hero cycle outlined by Joseph Campbell in The Hero With A Thousand Faces. Although The Odyssey predates the development of Greek rationalism, the mythic dimension it presents is harder for students to understand if it is taught at the beginning of a course rather than if it is taught towards the end. Placed here, students meet it when they have achieved some additional confidence in their skills and additional intellectual maturity. This unit provides a change of pace because students study an entire work in depth and have an outlet for their creativity--they have to write their own hero story. The unit begins with an introductory lecture on myth and ends with a discussion of The Bacchae by Euripides, thereby helping students see the dialectical interplay of rational and nonrational forces in a culture.
Time: 16 hours

OBJECTIVES:

1. To introduce students to the mythic dimension of a culture;
2. To continue developing reading, thinking, speaking and writing skills;
3. To provide students with an outlet for creative writing and thereby balance the emphasis on rhetorical writing in the course;
4. To study an entire work;
5. To introduce students to current thinking about comparative mythology via the work of Joseph Campbell; and
6. To study a classic, in this case Homer's Odyssey.

CONTENT:

"The Delphic Oracle"
"The Delphic Oracle as Therapist" by Rollo May
"The Search for Ulysses" (film)
"The Adventure of the Hero" by Joseph Campbell
The Odyssey by Homer
The Bacchae by Euripides

COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 7, 8, 9, 17 & 18.

TESTING/EVALUATION:

Students are given a series of objective, true-false quizzes on The Odyssey to encourage them to keep up with their reading. Their quizzes are added together and counted as one test grade. Their main project is to write a hero story. This is their main grade for the course. (Copies of the objective quizzes and directions for the hero paper follow.)

REACTIONS/SUGGESTIONS:

This unit continues to be one of the favorites of both the instructors and the students. It is very successful.

Name ______________________________
Beta Group ________________________
Date ______________________________
Quiz #1 on The Odyssey (pp. 139-188)

Directions:

1. Read each statement carefully.
2. If the statement is true, circle "T" and go on to the next statement.
3. If the statement is false, circle "F", underline the word (or words) which make the statement false, and write the correct word (or words) on the lines below the statement. For example:

T [✓ F] Telemachus, Odysseus' son, is unwilling to leave Ithaca to look for his father. He prefers to stay home with his young bride.

Telemachus is willing to go. He is not married.

T F 1. Odysseus is both helped and hindered by the gods on his odyssey. Poseidon helps Odysseus while Zeus tries to kill him.

T F 2. When recounting his voyage to King Alcinous, Odysseus tells the King of the Phaeacians about the Lotus-eaters, a fierce race of giants living off of the fish-infested seas.

T F 3. Odysseus finds the Cyclops to be a fierce, uncivilized people who are protected by the god, Poseidon.

T F 4. Odysseus gives Polyphemus a gift of mellow wine. In return, Polyphemus promises Odysseus, "Nobody," that he will eat him last.

T F 5. When Odysseus and his crew land on King Aeolus' island, King Aeolus offers Odysseus one of his six daughters in marriage.

Quiz p. 2

T F 6. Odysseus discovers that the Laestrygonians, like the Cyclops, are man-eaters.

T F 7. Two females detain Odysseus trying to get him to marry them*. One of them is Circe, who turned Odysseus' men into goats.

T F 8. The god, Hermes, helps Odysseus deal successfully with Circe. Circe, in turn, tells Odysseus what he must do to find his way to the Halls of Hades in order to speak to Tiresias.

T F 9. In Hades, Odysseus' mother, Anticleia, explains to Odysseus that she died, not from a malignant disease, but from a heart broken by waiting for his return.

T F 10. While in Hades, Agamemnon's shade advises Odysseus on how to treat his wife. Based on his own experience, Agamemnon urges Odysseus to have faith in her and to trust her completely.

* Isn't it nice to be popular?

Name ______________________________
Beta Group ________________________
Date ______________________________
Quiz #2 on The Odyssey, (pp. 189-201)

Directions:

1. Read each statement carefully.
2. If the statement is true, circle "T" and go on to the next statement.
3. If the statement is false, circle "F", underline the word (or words) which make the statement false, and write the correct word (or words) on the lines below the statement.

T F 1. Odysseus puts bee's wax in his ears as well as in the ears of his crew so they will not be bewitched by the Sirens' song.

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____

T F 2. The monster Scylla has a dreadful bark, no louder than a new born pups', twelve feet dangling in the air and six long necks each ending in a grisly head with triple rows of teeth, set thick and close, and darkly menacing death.

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T F 3. Charybdis, like Scylla, is a horrible monster with multiple heads and arms.

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T F 4. Because of his bravery, Odysseus was able to prevent Scylla from eating any of his crew.

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T F 5. Odysseus was warned not to touch the well-fed sheep and cattle on the island of Thrinacie, because they belonged to the sun-god, Hyperion.

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Quiz #2, p. 2

T F 6. Odysseus' crew promised him that they would not bother the sun-god's herds; however, they broke their promise.

T F 7. Eurylochus tried to prevent Odysseus' crew from eating the sun-god's herds.

T F 8. Driven back to Charybdis, Odysseus is flung up into a giant fig tree.

T F 9. After escaping from Charybdis, Odysseus drifts on some floating timbers for nine days--until he is washed up on the Isle of Ogygia, home of the Phaeacians.

Name ____________________________

Beta Group ______________________

Date ____________________________

Quiz #3 on The Odyssey (pp. 202-365)

Directions:

1. Read each statement carefully.
2. If the statement is true, circle "T" and go on to the next statement.
3. If the statement is false, circle "F", underline the word (or words) which make the statement false, and write the correct word (or words) on the lines below the statement.

T F 1. Having told his tale, Odysseus is ready to leave Alcinous' kingdom for Ithaca. The Phaeacians give him many fine gifts. They decide that they will pay for the gifts by levying a tax on the people since it would be difficult for individuals to bear the cost of making so generous a donation.

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____

T F 2. Back in Ithaca, Odysseus enlists the aid of Eumaeus, the swineherd, in a plot to overcome the suitors feasting in his palace.

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T F 3. As Telemachus is taking leave of Menelaus and Helen, an eagle with a fat goose in its talons flies by. This omen is interpreted by Helen as a sign of danger for Telemachus and warns him about sailing back to Ithaca.

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T F 4. After the swineherd, Eumaeus, has gone to Penelope to tell her, secretly, that Telemachus has returned to Ithaca, Athena appears in the swineherd's hut and changes Odysseus' appearance so that Telemachus recognizes his father.

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T F 5. With Eumaeus leading the way and Athena nearby, Odysseus--disguised in bright new armor, carrying a shield and a bronze pointed spear--arrives in the city of Ithaca, much to the chagrin of the suitors.

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Quiz #3 p. 2

T F 6. Later, after the suitors had gone, Penelope came down to the great hall of the palace. While her maids cleaned up after the suitors, she questioned Odysseus about himself. She did not recognize him because he was still disguised.

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T F 7. Odysseus, still in disguise, tells Penelope that Odysseus died on Crete. Penelope immediately believes the story and makes plans to choose a suitor to marry.

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T F 8. Penelope challenges the suitors to string and shoot Odysseus' bow--driving an arrow through twelve ax-handles. She says that she will marry the man who can complete that feat.

____

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T F 9. During the battle between Odysseus and the suitors, Telemachus brings his father weapons.

____

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T F 10. With the help of Athena and Zeus, peace is established between the dead suitors' relatives (seeking vengeance) and Odysseus.

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T F 11. The name, "Odysseus," means "the victim of enmity."

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HERO PAPER

TASK: Your assignment is to write a story about a hero or heroine you have created. You can be a Homer or a Woody Allen, a Virgil or a Mel Brooks. (This is your call to adventure!)

DIRECTIONS:

1. Sketch your hero or heroine (this is not an art class, but you might want to get a little help). An 8 x 11 sheet of paper, pen and ink drawing is fine.
2. Give your hero or heroine a name, a country of origin, qualities, characteristics, parents, and set him/her down in the world of everydayness.
3. Then, summon your hero or heroine to go forth from his home on the adventure. (Yours does not refuse the call. Give him/her a purpose for going.)
4. Provide him/her with supernatural assistance to protect him/her from the forces (you create those too) that would prevent him/her from achieving his goal.
5. Once he/she has "crossed the first threshold," he/she will experience numerous trials and tests. Explain how your hero is able to overcome all.
6. Your hero/heroine meets with the goddess (the god). Describe her/him and their meeting. Explain how your hero comes to know himself/herself with the help of the goddess (god).
7. After many trials and tribulations, your hero/heroine achieves his/her goal, explain how this happens. What is his/her reward?
8. Your hero/heroine must now return home. Explain how he/she returns to his/her own country. Once home (changed), he/she must now re-establish himself/herself. Explain how he/she does that.

P.S. You are telling a story about your hero/heroine - and if all else fails, begin--"Once upon a time..."

THE MYTHIC DIMENSION:
THE SEARCH FOR ULYSSES

RATIONALE FOR TOPIC:

This film traces the journey of Odysseus from Troy back to Greece as if the journey recounted in The Odyssey was an actual sea voyage. This is an interesting introduction to Homer's epic.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group to view the film, The Search For Ulysses.

FILM SHOWN:

The Search For Ulysses, CBS, 1965.

Ernle Bradford, British sailor and scholar whose book "Ulysses Found" inspired this film, goes on a journey of discovery and conjectures that the Ulysses of the myth really lived, that his adventures took place on existing islands. Following the words of Homer, this film takes the viewer to the land of the Lotus Eaters, the Sirens rocks, the cave of Cyclops, Charybdis and the islands of Circe and Calypso.

REACTIONS/SUGGESTIONS:

This film is very effective. No changes are planned.

THE MYTHIC DIMENSION: THE DELPHIC ORACLE

RATIONALE FOR TOPIC:

This topic introduces students to the concept of myth, its function in the ancient world and its importance today.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion. This activity helps students master competencies #1, 2, 3, 5, 7, 8, 9, 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"The Delphic Oracle" from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al. pp. 43-46.

This short article explains how the oracle at Delphi functioned and why it was important to the ancient Greeks.

"The Delphic Oracle as Therapist" from The Courage To Create by Rollo May.

This article explains the psychological significance of oracles and myths and relates them to modern psychoanalytic theory.

MAIN IDEAS STRESSED:

From the lecture:

1. One of the ideals of the Golden Age was kalokagathia, balance. This was a dialectical balance, a balance of opposites.

2. In religion, this balance was seen in the two gods, Apollo and Dionysius, who were opposites. They symbolized:

Apollo	Dionysius
reason	drunkenness
order	transformation
light	earth
sun	fertility
mind	creativity
music	chaos
civilization	mystery
law	ecstasy
healing	

3. In a broader sense, the Greeks balanced philosophy (rational, logical) with religion (mythical, revealed). So it is important to study both dimensions to fully understand this ancient culture.

4. Most people define myth as "any fictitious or imaginary story, explanation, person or thing." However, a more accurate definition would be "a traditional story originating in a preliterate society, dealing with supernatural beings, ancestors or heroes that serve as primordial types . . . 'myths bring the unknown into relation with the known' (Bowra)." The Odyssey is filled with supernatural beings, ancestors and heroes who serve as primordial types.

5. The mythic dimension represents the intuitive grasp of the totality of reality and the dynamic interplay of life forces which can only be symbolized. It is the product of the collective preconscious and unconscious and when we participate with it, it reveals the other side of ourselves.

From "The Delphic Oracle as Therapist":

> All of these attributes of Apollo, created as they were by collective unconscious processes in the mythology of the dark pre-Homeric centuries, are interwoven with fantastic literal as well as figurative significance . . . An Athenian setting out on the trip to Delphi to consult Apollo would be turning over in his imagination at almost every moment in the journey this figure of the god of light and healing . . . For the one who participates in them, symbols and myths carry their own healing power. (153)
>
> This chapter is thus an essay on the creating of one's self. The self is made up, on its growing edge, of the models, forms, metaphors, myths, and all other kinds of psychic content which give it direction in its self-creation. This is a process that goes on continuously. As Kierkegaard well said, the self is only that which it is in the process of becoming. (153)
>
> Human freedom involves our capacity to pause between stimulus and response and, in that pause, to choose the one response toward which we wish to throw our weight. The capacity to create ourselves, based upon this freedom, is inseparable from consciousness or self-awareness. (154)
>
> These "models" function consciously as well as unconsciously; they are shown in fantasy as well as in overt behavior. The summary terms for this process are symbols and myths. (154)
>
> The point that interests us most is the function of the shrine as a communal symbol that had the power to draw out the preconscious and unconscious collective insights of the Greeks. (157)

> Any genuine symbol, with its accompanying ceremonial rite, becomes the mirror that reflects insights, new possibilities, new wisdom, and other psychological and spiritual phenomena that we do not dare experience on our own. We cannot for two reasons. The first is our own anxiety: the new insights often--and, we could even say, typically--would frighten us too much were we to take full and lonely responsibility for them. (158)

> The value of dreams, like these divinations, is not that they give a specific answer, but that they open up new areas of psychic reality, shake us out of our customary ruts, and throw light on a new segment of our lives. Thus the sayings of the shrine, like dreams, were not to be received passively; *the recipients had to "live" themselves into the message*. (159)

> The counsels of Delphi were not advice in the strict sense, but rather were stimulants to the individual and to the group to look inward, to consult their own intuition and wisdom. The oracles put the problem in a new context so that it could be seen in a different way, a way in which new and as yet unimagined possibilities would become evident. It is a common misconception that such shrines, as well as modern therapy, tend to make the individual more passive. This would be bad therapy and a misinterpretation of the oracles. Both should do exactly the opposite; they should require individuals to recognize their own possibilities, enlightening new aspects of themselves and their interpersonal relationships. This process taps the source of creativity in people. It turns them inward toward their own creative springs. (160)

REACTIONS/SUGGESTIONS:

This was very effective. No changes are planned.

THE MYTHIC DIMENSION:
THE HERO CYCLE AND *THE ODYSSEY*

RATIONALE FOR TOPIC:

The Odyssey is a marvelous example of both the mythic dimension and the hero cycle. In addition, an examination of the psychological significance of the hero cycle makes this topic relevant today.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for lecture/discussions on the hero cycle and its psychological dimension, then they meet in small groups to discuss how the hero cycle relates to *The Odyssey*. These activities help students master competencies #1, 2, 3, 5, 7, 8, 9, 17 & 18.
Time: 9 hours

READING ASSIGNMENT:

"The Adventure of the Hero " from *The Hero With A Thousand Faces* by Joseph Campbell. Second Edition. Princeton, New Jersey: Princeton University Press, Bollingen Series XVII, 1968, pp. 47-243.

This excerpt summarizes the main points of Campbell's hero cycle.

The Odyssey by Homer. Translated by E. V. Rieu. New York: Penguin Books, 1946.

This prose translation of *The Odyssey* is extremely readable. While it does not preserve the poetic style, it does preserve the poetic flavor of the original.

MAIN IDEAS STRESSED:

THE DEPARTURE

1. THE CALL TO ADVENTURE

Description:

Destiny summons the hero to a *zone of the unknown*, a region of *treasure* and *danger*. The hero may go forth *voluntarily*; may be carried or *sent* abroad *by* a *benign* or *malevolent agent*; or may *blunder* into the adventure. This challenge may be *calamitous* or unsuspected. It is something that takes him out of the normal everyday environment.

THE PSYCHOLOGICAL MEANING:

The call to adventure is the call to individuality and self-realization. This is a zone of the unknown because no one knows what constitutes individuality until after it is achieved. This is a region of treasure (promise of fulfillment) and danger (threat of being alone.) One must venture out from the security of the known (Flock) toward the unknown and a new life.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus both blunders into his adventure, and is propelled by malevolent agents. The sacking of Ismarus incurs the wrath of Zeus and the blinding of the Cyclops, Polyphemus, incurs the wrath of Poseidon. These gods act as malevolent (vengeful) agents. Odysseus has committed these rash blunders because of his hubris, his attitude of "Fight now - Think later."

2. THE REFUSAL OF THE CALL:

Description:

Some anti-heroes refuse the call. They prefer to stay put, to turn a deaf ear. Refusal converts the adventure into its opposite--boredom. The subject loses the power of action and needs to be saved. For the anti-hero, the adventure never materializes. Life "ends" here in monotonous repetition.

THE PSYCHOLOGICAL MEANING:

The Refusal is marked by a retreat into the comfortable which becomes a "house of death" where individuality gradually disintegrates. Here there is no life, change or growth. One retreats into hard work or culture and exchanges adventure for security, thereby allowing external factors determine the state of being.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus and his crew are blown to the Land of the Lotus Eaters which represents all of the temptations of civilization. Here all material wants are easily satisfied. Peace reigns. The Lotus Eaters are drugged by complacency. Time stands still. This land represents those who choose security rather than adventure. This episode underscores the theme that this is Odysseus' adventure. His crew (the Flock) are not the heroes. They are lulled. He is not.

3. SUPERNATURAL AID:

Description:

For those who accept the Call, the first encounter is with a protective figure (often a little old crone or old man). This figure represents the benign, protecting power of destiny which the hero "has only to know and trust." This figure is generally masculine in form, often a guide, teacher, ferryman or conductor of souls to the afterworld.

THE PSYCHOLOGICAL MEANING:

Once the Call is accepted, the "hero" has "all the forces of the unconscious at his side." This is benign power in that it represents the natural development of consciousness/personality. The hero feels that he is on the right path because this is right for him (individuality.)

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus has two encounters which demonstrate the benign powers at work for him:

1) Aeolus gives Odysseus the bag of winds but Odysseus' crew sabotages the gift--again demonstrating by contrast that they are not heroes.

2) In the encounter with Circe, the crew are turned into pigs, symbolic of their succumbing to temptations of the flesh. Here Odysseus is aided by Hermes, messenger of gods, and a magic herb and Odysseus displays his trademark, reliance on his wits. Circe also renders supernatural aid, her knowledge of the path to the Underworld.

4. CROSSING THE FIRST THRESHOLD:

Description:

The hero comes to the threshold at the entrance of the zone of magnified power. This is guarded by a custodian who guards the threshold in all four directions. This marks the limit of the hero's power. It marks the real plunge into the unknown, darkness. The "first step into the unexplored."

THE PSYCHOLOGICAL MEANING:

Crossing the first threshold represents the first action based on accepting the call. Marks the real commitment to self-discovery. Movement from light to darkness. The hero usually crosses this "alone"--leaves companions behind, leaves security behind.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus' crossing of the threshold is a two-phase crossing. Phase I is Polyphemus' cave. This cave represents crossing a physical threshold. Polyphemus is a guardian of the four directions and blocks the mouth of the cave. This cave represents those who are devoured by fate because they take no action. Odysseus' salvation lies in his wits and the sheep, especially a ram, a masculine symbol. Here Odysseus crosses the threshold to adventure. In Phase II, he crosses the threshold to knowledge when he meets the souls of the dead, especially Tiresias, the old prophet who is symbolic of total knowledge. At this point, Odysseus' transformation from wits to wisdom, from rash to considered action, begins.

5. THE BELLY OF THE WHALE:

Description:

The hero crosses the threshold and appears to all to have been swallowed by the unknown. He appears to have died and to be forever lost.

THE PSYCHOLOGICAL MEANING:

Because the hero goes where no one has gone before--into himself--he appears to others to be lost. Symbolically this is severing his connection to his past. In this process of separation, the old self will die to be reborn in the new self. The hero begins to tap into the unconscious, the underworld. The hero begins the journey into the dark night of the soul.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus' passing into the Belly of the Whale is also a two-part passing. Polyphemus' cave is one (physical whale) where he appears lost and all is doomed. However, his real entrance into the Belly of the Whale is when he goes to the Underworld. Here he begins to undergo the changes which will remake him. He begins to acquire private, individualized knowledge. The old Odysseus begins to die....

THE INITIATION

1. THE ROAD OF TRIALS

Description:

"The hero moves in a dream landscape of curiously fluid, ambiguous forms. Where he must survive a succession of trials." He is aided by advice, amulets and secret agents of his divine helper. He discovers his opposite (his own unsuspected self) and assimilates it "either by swallowing it or by being swallowed....He must put aside his pride, his virtue, beauty and life and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh." This is the beginning of a long path of conquests, dragons to be slain again and again, and moments of illumination.

THE PSYCHOLOGICAL MEANING:

The hero is now alone. He has shunned his past and must set out armed only with his inner resolve. The Road of Trials will cause him to put his old ego to death and assimilate a new sense of self (beyond the pair of antitheses.) This is not an easy task. Each victory must be tested by another trial. This takes a long time. These tests are symbolic of crises of realization which precede the emergence of the new identity/self.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus undergoes a series of trials which make us and him believe that his ordeal is never going to end. These trials are:

- Temptation by the Sirens. (He overcomes the temptation of the physical world. He is strengthened.)
- Scylla and Charybdis.
- The herds on the Island of the Sun God. (The words of Tiresias are the supernatural advice he needs.)

- The storm at sea.
- Scylla and Charybdis, *again*!
- Calypso (Marks the passage out of the trials.)

2. THE MEETING WITH THE GODDESS:

Description:

"The ultimate adventure when all the barriers and ogres have been overcome is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World...the zenith of the adventure....Women represent the totality of what he can know. The hero is the one who comes to know....She (the Queen) lures, she guides, she bids him burst his fetters. If the hero takes her with kindness and assurance and sees her with the eyes of understanding, he becomes potentially the king of her world. She represents his total mastery of the world, for woman is life, and the hero is the knower or master of life."

THE PSYCHOLOGICAL MEANING:

The female represents all the possibilities of life. She is the symbol of the unknown and the mysterious because she holds the secret of giving life. The Goddess is symbolic of the union of the two halves of life: masculine and feminine, active and passive, action and potentiality.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus' meeting with Calypso represents this stage. Calypso lures him, guides him and then sends him off to fulfill his destiny. Because of this, a new Odysseus is born. The events that follow his meeting with her show him in his new identity. Calypso's cave is the opposite of Polyphemus. Her's is a spiritual cave. She is the ultimate woman: both lover and mother.

3. WOMAN AS THE TEMPTRESS:

Description:

The initial delight of the hero in possessing the Queen of the World fades into a paradox. His call is spiritual--to enlightenment, to the continuation of his quest. However, the Queen is physical (although a symbol of the spiritual.) The hero may be repulsed by her physicality but he will not fall prey to it. "The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond."

THE PSYCHOLOGICAL MEANING:

The transformation is complete. The hero cannot revert back to a lower level of consciousness. The old self has died. What would have once been a strong temptation is now without power. The temptation does represent the lure of the physical and also the vitality of life. Life is always a dialectical interplay of the opposites, spirit (energy) and matter (complacency).

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus sees Nausicaa bathing but he is not drawn to pounce on her as the old Odysseus would have. He respects her, being careful to present himself to her father in such a way as not to damage her reputation. This is the first action which demonstrates the new Odysseus. (Rather than following the Meeting with the Goddess, this follows the Atonement.)

4. ATONEMENT WITH THE FATHER:

Description:

After mastering the knowledge represented by the Queen of the World, the hero must re-enter the world and reassume his masculine role as an active participant in life. Thus, after his reconcile with his mother (feminine archetype) he must now reconcile with his father. This stage is marked by an initiation, often involving symbolic drowning or trial by fire. Passing through this physical event, he now emerges as twice-born. "...he is competent, consequently, now to enact himself the role of the initiator, the guide, the Sun door through whom one may pass from the infantile illusions of 'good' and 'evil' to an experience of the majesty of cosmic law, purged of hope and fear, and at peace in the understanding of the revelation of being."

(During the initation ordeal, the hero may be protected by amulets, advice, power of the Queen of the World.)

THE PSYCHOLOGICAL MEANING:

In Atonement (at-one-ment), the hero becomes the father. This is symbolic of the recognition that knowledge (passive, feminine) must be followed by action (active, masculine). The hero must act as an adult, a father, no longer tied to the mother (female.) Now the hero enters the sphere of independent action.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus' second ship wreck has many elements of the Atonement. He has been aided by Calypso (shipbuilding) and now leaves her. However, he must still be reunited with Poseidon (father-figure). His shipwreck and near drowning symbolize this passage. After his ship is destroyed, he must trust himself and have faith in the unknown future as he swims, alone, through the dark sea. Hereafter, he will act maturely, as he does with Nausicaa, reflecting his new wisdom.

5. APOTHEOSIS

"The...hero attains (a state)...beyond the last terrors of ignorance. When the envelopment of consciousness has been annihilated, then he becomes free of all fear, beyond the reach of change... This is the release potential within us all, and which anyone can attain--through herohood...Having surpassed the delusions of his formerly self-assertive, self-defensive, self-concerned ego, he knows without and within the same repose...And he is filled with compassion for the self-terrorized beings who live in fright of their own nightmare. He rises, returns to them, and dwells with them as an egoless center."

THE PSYCHOLOGICAL MEANING:

In an apotheosis, a human becomes a god--a man achieves perfection. This is symbolic of the change which has taken place in the hero. He is so totally transformed that he now appears "god-like" to others. His countenance, demeanor and behavior are even and regular. Regulated internally, external events do not phase him. He has achieved the classic balance, kalokagathia, through sophrosyne, self-discipline.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus' reception at King Alcinous' Palace reflects the respect the new Odysseus' commands. He is recognized as a great man, although he does not have to boast of it. This is a direct opposite of his behavior as he sailed away from Polyphemus' Cave.

6. THE ULTIMATE BOON:

Now a "born king" (metaphorically, reborn a king) the hero now performs seemingly impossible tasks with ease. This symbolizes his Apotheosis. "Where the usual hero would face a test, the elect encounters no delaying obstacle and makes no mistake...His knowledge and awareness have passed from his limiting horizons into spheres of ever-expanding realization...Finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form--all symbolizations, all divinities: a realization of the ineluctable void...Thus the ultimate boon, the final gift, its cosmic awareness often symbolically represented as a magic object, etc."

THE PSYCHOLOGICAL MEANING:

The transformation of the hero into a god-like man is only completed by the elevation of his knowledge. He is "divine" by virtue of his self-knowledge, his knowledge of his essential being, and its connectedness to the world. As a result of this self-knowledge, he possesses self-confidence and the satisfaction of knowing himself.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

At the Phaecian Games, Odysseus does the impossible--not as a proof that he is better than others--but merely as a matter of fact. His confidence eliminates the need to boast as he would have felt compelled to do earlier in his life.

THE RETURN

1. REFUSAL OF THE RETURN:

Description:

"The adventurer still must return with his life--transmuting trophy." The full cycle "requires that the hero shall now begin the labor of bringing back the runes of wisdom....where the boon may rebound to the renewing of the community, the nation, the planet or ten thousand worlds." However, many refuse to return. These heroes remain forever in the blessed realms.

THE PSYCHOLOGICAL MEANING:

The realm of cosmic awareness is so alluring that it is difficult to think of returning to the unenlightened, entombed on earth (or in the Cave). Therefore, many have refused this responsibility, although the best realize that the higher realms exist amidst the lower, not above them. The true hero, the true individual, lives his knowledge. He must return to a world of narrow perception where "men who are fractions imagine themselves complete."

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus could have remained with Calypso or with King Alcinous and the Phaecians. As a "hero" he is welcome anywhere. But Odysseus feels compelled to return home.

2. THE MAGIC FLIGHT:

Description:

If the hero's boon has been won with the favor of the gods, they assist his return. If he wrested it from them, they will pursue him in a "lively, often comical" flight.

THE PSYCHOLOGICAL MEANING

As one returns to the world of everydayness, a person of self-knowledge may either be persecuted, pursued or assisted. Some heroes are welcomed, others are shunned.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus encounters, once more, the wrath of Poseidon who is allowed to wreck his ship but not take his life. He is assisted by another goddess, this time Ino, who bids him to plunge into the unknown, to leave the security of the ship's debris and swim into the darkness. The last of Poseidon's anger is spent as he turns the Phaecians returning ship to stone.

3. RESCUE FROM WITHOUT:

Description:

"The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him... (the gods) show in the final stages of the adventure the continued operation of the supernatural assisting force that has been attending the elect through the whole course of his ordeal." This is the prelude to the final part of the adventure, crossing the return threshold. "His consciousness having succumbed, (to new knowledge, new self) the unconscious nevertheless supplies its own balances, and he is born back into the world from which he came."

THE PSYCHOLOGICAL MEANING:

This "rescue" will return the hero to the world of everydayness he may be openly or secretly dreading. At this point, the person must summon all his inner strength to return to where he may be welcomed or shunned. The hero is unconsciously propelled by the knowledge that this is the real test of self-knowledge and the final step in self-realization.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Athena again protects Odysseus as he is returned to Ithaca. He has been deposited, sleeping on the shore and as he awakes, he cannot distinguish dream from reality. Odysseus must ask Athena where he is. This makes the point that while the land has changed, Odysseus has changed even more. Athena discusses the change with him calling him "civilized", "intelligent" and "self-possessed". In Eumaeus' hut, Odysseus prepares to return. His consideration for Eumaeus and his meeting with Telemachus also reveals the new Odysseus.

4. THE CROSSING OF THE RETURN THRESHOLD:

Description:

This is the climax of the adventure. The hero must cross a symbolic threshold. This threshold ushers him back into the world he came from. On one side of the door is "darkness"--the spiritual light he has just found--and on the other side is "light," a realm of spiritual darkness. The hero sees the two distinct worlds and has yet to realize that "the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know....There must always remain, however, from the standpoint of normal waking consciousness, a certain baffling inconsistency between the wisdom brought forth from the deep and the prudence usually found to be effective in the light world. Hence, the common divorce of opportunism from virtue and the resultant degeneration of human existence."

THE PSYCHOLOGICAL MEANING:

While there may be the tendency to retreat back into the "dark" world from which the hero just came, some will find their retreat blocked by the feeling that if they don't plunge ahead, true knowledge will not be completed. The irony is that on returning from enlightenment, the hero now sees the familiar world in the same way he once faced the spiritual world. Crossing the return threshold, plunging back into the unknown, propels the hero "beyond the pair of antithesis of which the world consists (Hesse)." Now the hero is truely, the master of two worlds. (Similar to the prisoner returning to the cave or Jonathan returning to earth from Heaven.)

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Easy to spot in The Odyssey, Odysseus crosses the return threshold by crossing the threshold of his own house. Here he is met by the opposite of what he left. Order has been replaced by Chaos.

5. MASTER OF THE TWO WORLDS:

Description:

"Freedom to pass back and forth across the world division....permitting the mind to know the one by virtue of the other--is the talent of the master. It is possible to speak from only one point at a time, but that does not invalidate the insights of the rest." Personal ambitions gone--all ego attachments removed (especially the fear of death) the hero emerges as the Cosmic Dancer. Totally aware--yet never passionately attached. A man of BEING.

THE PSYCHOLOGICAL MEANING:

The person of self-knowledge is at home in both worlds: inner reality and outward appearance; spiritual reality and physical existence. There is no need to divorce one from the other. Both are equally valid and only the individual's being and integrity really matters. To the self-realized hero, virtue is never separated from opportunity. All values are relative. They are bridges between the two worlds.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus returns to his own home not as a king but as a beggar. Symbolically, he has assimilated his opposite, a man of lowly station, yet this does not offend his dignity. His identity is inner-directed and does not need external confirmation. He gives the suitors opportunity to demonstrate their virtue. He does not rely on hearsay about their behavior. He goes on direct knowledge. And when they fall into hubris, he strings his bow and sets things right.

6. FREEDOM TO LIVE:

Description:

Many people cannot live freely because they either feel guilty about life or invent false images of themselves as an exceptional phenomenon in the world. "The goal of the myth is to dispel the need for such life ignorance by effecting a reconciliation of the individual consciousness and the universal will. And this is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all...Having died to his personal ego, he arose again established in the Self." The hero realizes the Self is the same forever and ever.

THE PSYCHOLOGICAL MEANING:

The person who has not fled from himself but discovered himself gains the freedom to live as himself in the midst of life in many more adventures.

THE CORRESPONDING EVENTS FROM THE ODYSSEY:

Odysseus relates to Penelope that his trials are not over--life goes on--yet they are confident of their ability to overcome them.

REACTIONS/SUGGESTIONS:

This is the most successful topic in the first semester. It remains the favorite of both students and teachers.

THE MYTHIC DIMENSION:
EURIPIDES' THE BACCHAE

RATIONALE FOR TOPIC:

Throughout this unit we have been showing the other side of Greek culture, the mythic dimension. In this play, Euripides warns the Athenians that they must retain their balance (kalokagathia) by worshipping the gods as well as taking pride in themselves -- to balance the philosophic and mythic dimensions. This play makes an effective close to the unit.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the play. This activity helps students master competencies #1, 2, 3, 5, 7, 8, 9, 17 & 18.
Time: 1½ hours

READING ASSIGNMENT:

The Bacchae by Euripides from Mirrors of Mind, The Classical World by J. Louis Schlegel, et. al., pp. 212-222.

This translation of The Bacchae is very clear and readable.

MAIN IDEAS STRESSED:

1. Several themes run throughout the play: blindness, the miraculous, the error of common opinion and hubris, as well as balance.

2. Pentheus, the main character, has fallen into excess (hubris). excessive emphasis on the rational has caused him to lose sight of the religious dimension of life where what happens seems irrational.

> PENTHEUS:
> ...Just let me get my hands on him and I'll stop him pounding his thyrsus and tossing his curls! By god, I'll have his head cut off! And this, this man claims that he is Dionysius, a god, and was sewn into the thigh of Zeus! In fact, the same blast of lightning consumed both child and mother because she had lied about laying with Zeus in love. Whoever this stranger is, he is worthy of hanging.
>
> TIRESIAS:
> Mark my words, Pentheus. Do not be so certain that political power is what matters in the life of man. Do not mistake the fantasies of your sick mind for wisdom. Welcome the god to Thebes, crown your head with ivy, pour him libations, and join his dance. Dionysius does not compel a woman to be chaste, I admit. In every case it is her character and nature that keeps her chaste. Even in the rites of

Dionysius a chaste woman will not be corrupted. Think; you are pleased when men stand outside your doors and the city glorifies the name of Pentheus. So, too, the god delights in glory. Cadmus and I, in spite of your ridicule, will crown our heads with ivy and join the dance. A pair of old fools, perhaps, but dance we must. Nothing you have said will make me change my mind or deny the will of heaven. If you refuse to honor the god, you are mad beyond the power of any drugs to cure.

* * * *

PENTHEUS:
Go, someone, this instant, to the place where this prophet prophesies. Pry his altar up with crowbars. Heave it over upside down! Demolish everything you see. Throw his fillets out to wind and weather. That will provoke him more than anything.

3. Pentheus' blindness will not let him see the true nature of the stranger, neither will it let him believe the miracles which are happening all around him.

DIONYSIUS:
The god himself will set me free whenever I wish.

PENTHEUS:
You will be with your women in prison when you call on him to help.

DIONYSIUS:
He is here now and sees what I have to endure from you.

PENTHEUS:
Where is he? I cannot see him.

DIONYSIUS:
He is with me. Your blasphemies have made you blind.

PENTHEUS:
(To his guards) Sieze him! He is mocking me and Thebes.

DIONYSIUS:
I give you warning: place no chains on me.

PENTHEUS:
Chain him. I am king here.

DIONYSIUS:
You do not know the limits of your power. You do not know what you do. You do not know who you are.

PENTHEUS:
I am Pentheus, son of Agave and Echion, King of Thebes.

DIONYSIUS:
Pentheus. You shall regret that name.

(The name, Pentheus, means "grief-stricken".)

4. Though Pentheus is warned numerous times about his folly, he is so blind that he can be manipulated by Dionysius and remain totally unaware. Pentheus parades through town in drag and Dionysius notes:

> You could do whatever you wanted to. Your mind was
> once unsound, but now you think as sane men do.

5. Finally, Euripides delivers his message and moral:

> MESSENGER:
> Of all the prizes that a mortal man might win, these,
> I say, are wisest: humility and a sense of reverence before the sons of heaven, these are best.
>
> CHORUS:
> The gods have many shapes,
> The gods cause many things
> to come about.
> And what was most expected here
> has not happened.
> But god has found his way
> for what no man expected.
> So ends the play.

REACTIONS/SUGGESTIONS:

(new topic)

UNIT VII: GREEK SCIENCE

DESCRIPTION OF THE UNIT:

Unit VII explores the birth of science by examining the major contributors to Greek science from Heraclitus to Ptolemy. This returns students to the theme of the semester, Greek rationalism, and prepares them to contrast this rational approach to life to the religious approach they will encounter at the beginning of Semester II, as they study the Judaeo-Christian theological world view. In addition, this unit brings attention to the value and limitations of science by beginning with a lecture/discussion of an essay by an Americal Nobel-laureate in physics, Dr. Richard Feynman. Students prepare for class discussion by completing a worksheet on each reading assignment. (A copy follows.)
Time: 14 hours

OBJECTIVES:

1. To introduce students to the birth of science;
2. To continue developing reading, thinking, speaking and writing skills: especially reading, analyzing and summarizing primary, philosophical works;
3. To give students background for understanding the shift in world view which occurred during the Christian Middle Ages; and
4. To examine the values and limitations of science.

CONTENT:

"The Value of Science" by Richard Feynman
"An Overview of Greek Science" derived from *The Tao of Physics*
by Fritjof Capra
"The Philosophy of Change: Heraclitus"
"The Law of Change: Heraclitus"
"The Philosophy of Permanence: Parmenides"
"The Philosophy of Accommodation: Democritus"
On the Nature of Things: Lucretius
"Aristotle: Natural Science"
"The Ptolemaic System"

COMPETENCIES DEVELOPED:

#1, 2, 3, 4, 5, 6, 8, 9, 13, 17 & 18.

TESTING/EVALUATION:

Students are given an essay-type exam in which they analyze excerpts in light of the scientists they have studied. To practice for this type of test, they have an out-of-class assignment. (Copies follow.)

REACTIONS/SUGGESTIONS:

This unit went well. No changes are planned.

GREEK SCIENCE: THE VALUE OF SCIENCE

RATIONALE FOR TOPIC:

This introduction to science brings the ancient scientists into a modern perspective. It provides an interesting introduction to the Greek scientists because students will discover that some of the questions being asked of scientists today were asked by the ancient Greeks.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion of the reading assignment. This activity helps students master competencies #1, 2, 3, 5, 6, 7, 8, 9, & 18.
Time: 1½ hours

READING ASSIGNMENT:

"The Value of Science" by Richard Feynman.

This is a transcription of a lecture delivered by Dr. Feynman in which he discusses the limitations and nature of science.

MAIN IDEAS STRESSED:

From lecture/discussion:

1. We take our scientific world for granted, yet ours has only existed for 300 years and only one other time in human history have men looked at the world scientifically.

2. Science is an invented, cultural aspect of life. It is not instinctual. Its rules, practices and technique are transmitted through education. It is not natural.

3. Because we have accumulated a body of knowledge about a phenomenon, we fallaciously assume we understand the phenomenon. Feynman is working to understand gravity 300 years after Newton.

4. Modern science teaches us that the world is still mysterious, that there are no pat answers. (However, most people don't see this.)

5. New developments in science--the Big Bang Theory, the speeds of space travel, large radio-telescopes--constantly amplify the mysteries of the universe. Science expands--explodes--the idea of certainties, for today there are more questions than answers.

From the reading assignment:

1. Science is of value because:
   a. it is an enabling power
   b. it provides intellectual enjoyment
   c. it provides experience with ignorance, doubt and uncertainty.

2. Passages emphasized:

> "To every man is given the key to the gates of heaven: the same key opens the gates of hell." (178)
>
> But I would like not to underestimate the value of the world view which is the result of scientific effort. We have been led to imagine all sorts of things infinitely more marvelous than the imaginings of poets and dreamers of the past. It shows that the imagination of nature is far, far greater than the imagination of man. For instance, how much more remarkable it is for us all to be stuck--half of us upside down--by a mysterious attraction, to a spinning ball that has been swinging in space for billions of years, than to be carried on the back of an elephant supported on a tortoise swimming in a bottomless sea. (179)
>
> The same thrill, the same awe and mystery, came again and again when we looked at any problem deeply enough. With more knowledge comes deeper, more wonderful mystery, luring one on to penetrate deeper still. (179)
>
> We have found it of paramount importance that in order to progress we must recognize the ignorance and leave room for doubt. Scientific knowledge is a body of statements of varying degrees of certainty--some most unsure, some nearly sure, none absolutely certain. (181)
>
> It is the part of the artist--the humanist--to defend that eternal flight, just as it is the part of science to seek to impose laws, regularities, and certainties. Man desires the certainties but he also transcends them. Thus, as in so many other aspects of life, man inhabits a realm half in and half out of nature, his mind reaching forever beyond the tool, the uniformity, the law, into some realm which is that of mind alone. The pen and the brush represent that eternal search, that conscious recognition of the individual as the unique creature beyond the statistic. (182)
>
> It is our responsibility as scientists, knowing the great progress and great value of a satisfactory philosophy of ignorance, the great progress that is the fruit of freedom of thought, to proclaim the value of this freedom, to teach how doubt is not to be feared but welcomed and discussed, and to demand this freedom as our duty to all coming generations. (184)

REACTIONS/SUGGESTIONS:

The topic went well, no changes are proposed.

GREEK SCIENCE: HERACLITUS

RATIONALE FOR TOPIC:

Heraclitus is one of the earliest scientists whose works remain--even if they are fragments. He represents one extreme, the Milesian school, which believed that there was no permanent being. They believed there was only "becoming"--the constant interplay of opposites. Today physicists who concentrate on sub-atomic phenomena take a Milesian approach to reality.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on Heraclitus and then in small groups to discuss the reading assignment and worksheet. These activities help students master competencies #1, 2, 3, 4, 5, 6, 8, 9, 13, 17 & 18.
Time: 2 hours

READING ASSIGNMENT:

"An Overview of Greek Science" from _The Tao of Physics_ by Fritjof Capra.

This is a short overview of the major schools of thought and is a good introduction and review of the main points of this unit.

"The Philosophy of Change: Heraclitus" from _The Great Philosophers_ by Radoslav A. Tsanoff. 2nd Edition. New York: Harper & Row. 1964.

This article discusses the main points of Heraclitus' philosophy, his belief in universal flux, continuous strife and a _logos_, which governs this process.

"The Law of Change" by Heraclitus from _Mirrors of Mind_, _The Classical World_ by J. L. Schlegel, _et_. _al_., pp. 362-363.

This presents a sample of the extant fragments by Heraclitus.

MAIN IDEAS STRESSED:

1. The question the Greek scientists asked themselves was, "What is the nature of all reality?" In trying to answer it, they broke away from the earlier, mythic dimension.

2. Their significance lies in their belief that all things could be comprehended by using the mind and a rational process.

3. Heraclitus believed that the essential nature of the universe was constant change, _flux_, of the elemental substance, fire. He confirmed this through sensory experience.

> This ordered universe, which is the same for all of
> us, was not created by any one of the gods or by man,

> but it was and ever will be eternal Fire, kindled and quenched in equal measures. (Law of Change)
>
> It is impossible to step into the same river twice. (Law of Change)

4. While certain patterns emerge when observing nature, like an acorn becoming an oak, the only real pattern is constant striving. Everything is in a state of becoming.

5. However, there is an order to this process. These laws reflect the existence of a logos, or wisdom, which governs change. The logos exists as a rational construct not able to be validated through the senses.

6. From "The Law of Change":

> Let us not guess at random about the most important things.
>
> Men who love wisdom must investigate many things.
>
> Nature enjoys hiding.
>
> The most beautiful universe is a heap of dust, piled up by chance.
>
> Cold things become hot, hot things become cold. The wet dries, while the dry becomes wet.
>
> The thinking ability is common to everyone.
>
> There is a balance in the universe: all things for Fire and Fire for all things--like goods for money and money for goods.

REACTIONS/SUGGESTIONS:

Topic went well. No changes are planned.

GREEK SCIENCE: PARMENIDES

RATIONALE FOR TOPIC:

Parmenides represents the other extreme of Greek science, the Eleatic school, which believed that all there was was Being. They believed there was no "becoming." Classical physicists, like Albert Einstein, approached reality in this way. This approach to reality also underpins the conservation laws of modern physics.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on Parmenides and then in small groups to discuss the reading assignment and worksheet. These activities help students master competencies #1, 2, 3, 4, 5, 6, 8, 9, 13, 17 & 18.
Time: 2 hours

READING ASSIGNMENT:

"The Philosophy of Permanence: Parmenides" from The Classical Mind by W. T. Jones. 2nd Edition. New York: Harcourt, Brace & World, Inc., 1969, pp. 21-25.

This article discusses the main points of Parmenides' philosophy. It also includes a discussion of Zeno's paradoxes.

MAIN IDEAS STRESSED:

1. Parmenides believed that reality is what reason (the mind) says it is, not what the senses say it is.

2. The nature of the universe is that all reality simply IS. Everything exists. (There can be nothing that does not exist--by definition.) You cannot have being and non-being.

3. Monism is the belief that everything is one, complete unity. What we see as changes are only different manifestations of the one idea (that which already is).

4. Change is an illusion based on the human construct, time.

5. He established 4 logical tautologies:
    a. What is, is uncreated.
    b. What is, is indestructible.
    c. What is, is eternal.
    d. What is, is unchangeable.

6. He asked a fundamental question, "Do you believe in your experience or your reason?"

REACTIONS/SUGGESTIONS:

Students always find Parmenides tough going but he is necessary to establish the ends of the continuum of Greek science.

GREEK SCIENCE: DEMOCRITUS

RATIONALE FOR TOPIC:

The third of the famous ancient scientists, Democritus, tried to accommodate both the Milesian and Eleatic schools by creating a new philosophy that has come down to us today as the first statement of the atomic theory of matter.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on Democritus and in small groups to discuss the reading assignment, worksheets and class exercise. (A copy follows.) These activities help students master competencies #1, 2, 3, 4, 5, 6, 8, 9, 13, 17 & 18.
Time: 3 hours

READING ASSIGNMENT:

"The Philosophy of Accommodation: Democritus" from _The Great Philosophers_ by Radoslar A. Tsanoff.

This article discusses the main points of Democritus' philosophy: atoms, void and random motion.

"On the Nature of Things" by Lucretius from _Mirrors of Mind_, _The Classical World_ by J. L. Schlegel, _et_. _al_., pp. 364-366 & 137-138.

Excerpts from Book I and Book II of _De Rerum Natura_ set forth Democritus' philosophy which is known mainly through the writings of Lucretius. An excerpt from Book IV illustrates Lucretius' beliefs about sex and reproduction.

MAIN IDEAS STRESSED:

From the lecture/discussion:

1. Democritus was faced with a paradox--the apparent contradiction between infallible logic and the human senses.

2. He stands in the middle of the continuum between Heraclitus and Parmenides.

Heraclitus	Parmenides
flux	monism
change	Being
striving	unity
Becoming	

Democritus
atoms
motion
void

3. His concept of atoms being indestructible and essentially the same is Parmenidean. His concept of motion, change and the constant re-creation of matter are Heraclitean. His unique contribution to science is the void or vacuum (Latin) which exists between atoms and through which they fall.

4 He breaks entirely with the earlier tradition of Greek science by postulating that change is produced by the random, chance collision of atoms. For Democritus there is no divine intelligence or will behind the universe.

From "The Philosophy of Accommodation: Democritus":

> His basic premises
>
> Qualitatively existence is all one. The indubitable changes in nature must therefore be changes in shape or order or position. Change implied motion, and to Democritus motion implied an empty space in which things (filled space) can move. So the universe of Democritus is Being (matter) moving in non-Being (void or vacuum).
>
> Atoms
>
> Atoms are, if you please, "non-sects," without any parts or division. But we should not confuse them with mathematical points. These indivisibles are too small to be seen, but they have magnitude, and they have the quantitative distinctions of magnitudes; they differ in size, in shape, in position, in order, and in relation to other atoms. Qualitatively all alike, they are also alike in having motion inherent in their nature.
>
> The motion of atoms
>
> Imagine all the atoms falling in the boundless void, a sort of cosmic rain. The larger ones overtaking the smaller would collide with them; they would either join or bounce off each other in all conceivable directions. In this universal whirl or dance of atoms, clusters of various shapes or sizes would be formed, which in later collisions would either increase or break up.
>
> The nature of man
>
> As are all other bodies in the heavens or on earth, so are we ourselves, whirling masses of atoms in space.

The nature of knowledge

The senses perceive continually changing clusters of atoms, different for each perceiver or each moment of perception. They are unreliable witnesses and cannot yield universal knowledge, but only some conventional agreement; Democritus called it "bastard knowledge." It is by reason that we infer the truth about the nature of things--that they must all be changing compounds of minute and invisible unchanging atomic particles.

...we must proceed from mechanical processes to whatever can be meant by knowledge. Nothing exists or takes place but clusters of atoms, contacts and collisions of atoms. My idea of anything is literally my impression of it, the way it strikes me.

His ethics

He taught a way to happiness and tranquillity of mind by genial recognition of the nature of things, a life of moderate pleasures and equanimity, a philosophic resigned cheerfulness. Antiquity called him "the laughing philosopher."

His contribution to Greek thought

His world of atoms is a world that runs itself. In the doctrine of atomism the emancipation of the Greek mind from anthropomorphism and mythology seems to have been accomplished fully.

From "On the Nature of Things":

On Matter and Space

To resume my story, all nature consists of two things: matter and the space through which matter moves in different directions.

...Whatever takes place is an accident of a particular place on earth or of the space which its things occupied.

The Nature of Atoms Within Matter

...If you cannot conceive of matter as made up of particles very different from itself, then you must imagine atoms which hold their sides in uproarious laughter, or weep sad and salty tears, as we do.

The Limits of the Universe

The universe is not bounded in any direction. If it were it would have a limit, but there can be no

> limits without something on the other side. But the universe contains all the matter and space that there is, and there is no other thing. There can be nothing outside it. Whatever spot you stand in, the universe stretches away in all directions without limit...
>
> ...Since there is no bottom, the atoms cannot come to rest. Things happen continuously because of the ceaseless movement in all directions. Atoms bouncing about are from the infinite reaches of space.
>
> Movements and Shapes of Atoms
>
> Atoms travel straight down through space by their own weight but now and then for some unknown reason, they swerve a little from their course.
>
> ..But empty space can offer no resistance to any object: therefore through a vacuum all bodies must travel at equal speed although they are at unequal weight.
>
> The Amount of Matter in the Universe
>
> There was never more matter or less matter in the universe than there is now. Nothing is ever added or taken away from it. The movements of the atoms in space are no different today than they were in the past or ever will be in the future. Things that have come into being will continue to do so and continue to flourish according to the laws of Nature. The sum of things cannot be changed by any force. There is no place into which matter might escape out of the universe or where new matter could break into the universe. For such would transform the whole nature of things and reverse their movements.

REACTIONS/SUGGESTIONS:

Students find Democritus easy to understand because they are familiar with the atomic theory of matter. This topic went well, no changes are planned.

GREEK SCIENCE: ARISTOTLE

RATIONALE FOR TOPIC:

Aristotle is one of the most famous Classical philosophers. In Unit V we examined his concept of the Golden Mean. In this unit, we look at his science which dominated Medieval thought and early Renaissance attempts at science. This gives students the foundation necessary for understanding the birth of modern science which will be studied in Semester II.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion on the reading assignment. This activity helps students master competencies #1, 2, 3, 5, 6, 7, 8, 9, 13 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"Aristotle's Science" from The Classical Mind by W. T. Jones. pp. 227-233.

This article explains Aristotle's views on natural science, motion, the Prime Mover, astronomy and physics.

MAIN IDEAS STRESSED:

From the lecture/discussion:

1. Aristotle's importance lies in his dual role as one of the most influential Classical philosophers and "The Philosopher" of the Middle Ages.

2. Although he is influenced by his teacher, Plato, Aristotle rejects the theory of the divided line which establishes a sharp distinction between the physical and metaphysical worlds.

3. Aristotle is one of the first to look at the world in terms of cause and effect within a logical framework.

4. "Aristotle's Science" gives the answers that Aristotle found to the three questions that he asked:
    a. What is natural science?
    b. What is the substance of nature?
    c. What is change?

5. What is natural science?
    According to Aristotle, it is nature as perceived through the senses.

6. What is the substance of nature?

Nature is composed of four basic elements, each with its own nature. These are:

a. earth	downward moving
b. water	
c. fire	upward moving
d. air	

A fifth element, ether, comprises the celestial realm.

7. What is change?

There are two kinds of change: spontaneous (produced by the inherent motion of the basic elements) and produced (the combination of two things to form a third).

There are four kinds of change:
a. qualitative
b. quantitative
c. locomotive
d. substantial

8. Aristotle also formulated the Doctrine of Four Causes. There are two intrinsic causes and two extrinsic causes.

intrinsic causes:
  material cause
  formal cause
extrinsic causes:
  efficient cause
  final cause

9. Aristotle also believed that every substance had within it an *enteleche*, or potential purpose. The *enteleche* of daub (straw and mud) was bricks, the *enteleche* of bricks was a house, of a house--a town, etc. Therefore, everything was connected in a logical system.

10. Since Aristotle believed that every motion started somewhere, that every effect had a cause, there had to be a first movement and this was the Prime Mover Unmoved.

From the reading assignment:

> Of things that exist, some exist by nature, some from other causes.
>
> > "By nature" the animals and their parts exist, and the plants and the simple bodies (earth, fire, air, water)...
> >
> > All the things mentioned present a feature in which they differ from things which are *not* constituted by nature. Each of them has *within itself* a principle of motion and of stationariness (in respect of place, or of growth and decrease, or by way of alteration). On the other

> hand, a bed and a coat and anything else of that sort; *qua* receiving these designations--i.e., in so far as they are products of art--have no innate impulse to change. But in so far as they happen to be composed of stone or of earth or of a mixture of the two, they *do* have such an impulse, and just to that extent--which seems to indicate that *nature is a source or cause of being moved and of being at rest in that to which it belongs primarily*, in virtue of itself and not in virtue of a concomitant attribute.
>
> *What* nature is, then,...has been stated. *That* nature exists, it would be absurd to try to prove; for it is obvious that there are many things of this kind, and to prove what is obvious by what is not is the mark of a man who is unable to distinguish what is self-evident from what is not.

Natural science, then, is concerned with the changes of natural objects, and every change is the fulfillment (the coming to actuality) of some potentiality. Whenever an object A that is potentially B becomes B, there is change. Change is the process by which A's potentiality to be B is realized. For instance, a cold dish is potentially hot. If it becomes hot this is (1) *qualitative* change. Other types of changes are (2) *quantitative*, in which something increases or decreases in amount, and (3) *locomotive*, in which something changes place. These are the kinds of changes that occur in, or to, substances. Finally, there is (4) *substantive* change, in which substances themselves come into being or pass out of being. The best example of this change is the process by which parents procreate offspring--new individual members of their species.

Aristotle conceived of the universe as a set of concentric spheres, with the earth stationary at the center. Outermost is the sphere of the fixed stars. Within are the spheres of the various planets, with that of the moon innermost and nearest the earth. An eternal and absolutely regular motion is imparted to (or better, inspired in) the outer sphere by the unmoved mover, and this motion is passed successively to each of the inner spheres. Between the spheres bearing the planets Aristotle was obliged to introduce others (fifty-five in all) to help account for the observed relative motions of the planets. Besides the motion transmitted to each sphere by that of the outer sphere that it touches, each sphere has its own original motion, imparted to it by its own incorporeal agent, or intelligence. To this extent there are, besides god, no less than fifty-five lesser unmoved movers. The motion of any planet (say, the sun) is compounded of (1) the original motion inspired in the sphere of the fixed stars by their love of god, (2) the original motions of the other spheres, and (3) the original motion of this planet's own sphere.

REACTIONS/SUGGESTIONS:

Aristotle's science is a complicated subject. Students seem somewhat confused after the lecture/discussion. The number of points made can be reduced. Is the Doctrine of Four Causes really necessary?

GREEK SCIENCE: PTOLEMY

RATIONALE FOR TOPIC:

While Ptolemy lived in Hellenistic Alexandria, his work on astronomy caps the Greek scientific effort. The Ptolemaic system remains the prevailing astronomy until the time of Copernicus. This topic not only completes our unit on Greek science, it also prepares students to understand the truly revolutionary nature of the Copernican system.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture discussion of the Ptolemaic System. This activity helps them master competencies #1, 2, 3, 5, 6, 7, 8, 9 & 18.
Time: 1½ hours

READING ASSIGNMENT:

"The Problem of the Planets" by Thomas S. Kuhn from The Ascent of Man, edited by J. F. Henahan. Little, Brown & Co., 1975, pp. 132-136.

The article provides a brief explanation of the Ptolemaic system and the reasons it was so generally accepted.

"The Influence of the Stars" by Ptolemy from Classics in Science. Port Washington, N.Y.: Kennikat Press, 1971, pp. 52-55.

This short excerpt shows how much of Ptolemy's work was on astrology which was mixed with astronomy in the ancient world.

MAIN IDEAS STRESSED:

1. Ptolemy collected the known works of his predecessors and added his own observations to these to construct his system.

2. He believed the earth was fixed and that the stars and planets revolved around it. (This is the way it appears to the naked eye.)

3. Influenced by Greek philosophy, he believed the celestial bodies (more perfect than terrestrial ones) must move in circular orbits (circle = perfection).

4. In order to account for the seemingly erratic behavior of the planets, especially Mars, he developed an elaborate system of spheres within spheres and of epicycles within circular motions.

5. This system was generally accepted because:

   a. The Ptolemaic system gave an accurate enough description of what could be observed with the instruments of the times.

b. It served well for predicting future positions of the celestial bodies, although only after cumbersome calculations; and when a serious discrepancy between predictions and observations occurred, it was often resolved by tampering a little with the "wheels" of the flexible apparatus.

c. It provided a natural explanation of why the fixed stars showed no annual parallax.

d. In most respects, it was in accord with Greek philosophic and physical doctrine concerning the nature of the earth and the celestial bodies. Later, when reintroduced to Europe by the Arabs, the Plotemaic system was given theological significance by medieval churchmen.

e. It had and still has "common-sense appeal." It is difficult not to feel that we actually can "see" the sun and stars moving around us, and it is both comforting and reasonable to think of ourselves on a stable, immovable earth. Indeed, for many practical purposes, an earth-centered picture is the simplest one, and it is still preferred for calculations in navigation. ("The Ptolemaic System")

REACTIONS/SUGGESTIONS:

This topic went well. No changes are planned.

APPENDIX

Student Papers

from the
Interdisciplinary Studies Program

The following student papers represent the type and variety of evaluations that students are required to do in the Interdisciplinary Studies Program.

The introduction to Part I of the teacher's quide contains the competencies that are stressed in this program and these competencies are marked in the student papers.

The first nine competencies are basic to clear writing and understanding and are emphasized in almost every activity in this proram. As the program moves into semester II,III, and IV, the level of difficulty is increased, therefore only those competencies that present something new or more difficult will be marked in those papers.

Competencies Developed:
1,2,3,5,8,9,18

IDS
UNIT I
STUDENT PAPERS

CONCEPT/INDIVIDUALITY

In Jonathan Livingston Seagull, a story written by
Richard Bach, the concept of individuality is illustrated. 1
Individuality is a quality or trait that distinguishes one
person or thing from another. It is the desire to learn who you
5 are and not just adhere to conventional behavior. Jonathan's 9
mother could not understand why Jonathan would not accept his
nature as it had been shown to him. He tried to explain when he 2 Literary to
said "I just want to know what I can do in the air and what I Philosophical
can't, that's all. I just want to know." This statement showed Paragraph
Jonathan's individuality because it stated that he wanted to
experience life for himself, whereas the other gulls accepted
that life could be no more than what they had been told.
Richard Bach implied Jonathan's individuality when he stated,
"For most gulls it was not flying that mattered, but eating.
For this gull, though, it was not eating that mattered, but 3, 8
flight." Jonathan was different because he had the desire to
learn who he could be not just accept that he was what the flock
would let him be.

CONCEPT/LIMITATIONS

In Jonathan Livingston Seagull, a story written by
Richard Bach, the concept of limitations is illustrated. In 1
relation to the story, limitations are restrictions that are
5,8 not self-evident, only self-accepted. No one is limited unless
they choose to be. After continual failure while trying new
flight techniques, Jonathan felt that he was limited by his 9. See Above
nature. He found himself flying home to his flock to admit
defeat, but realized that he was flying in darkness. This was
something that the nature he had accepted would not allow. He
said to himself, " If you were meant to fly in the dark, you'd
have the eyes of an owl. This realization brought Johathan to
an important conclusion. He understood now that the only 3
18 limitations he had were the ones he accepted and chose to
believe existed.

CONCEPT/COURAGE

1,5 Statements and examples of courage are woven throughout "Jonathan Livingston Seagull," the tale of a seagull who learns through flying to overcome his physical and mental limitations. For the title character Jonathan, courage is following the path of knowledge and self-discovery, despite the disapproval of his peers or elders or physical hardship. Jonathan is told by his friend, Sullivan, "you have less fear of learning than any gull I've seen in ten thousand years." This comes after Jonathan, under the careful guidance of a master gull named Chiang, has just completed his first transcendental flight. 2, 3 The mastery of that mystical form of flight characterizes Jonathan's attitude toward the unknown, he does not fear the unknown, but instead is eager to conquer it. Earlier in the book he has persisted in investigating the mechanics of flight over the strenuous objections of both his parents and elders. He has even knocked himself unconcious perfecting a spectacular (and possibly life-threatening) high dive. As the above quote illustrates, Jonathan is possessed of a very special kind of courage; in his eagerness to embrace challenge (and therefore, self-discovery), he is truly fearless. 18 8

9
See preceding Page

CONCEPT/RESPONSIBILITY

In "Jonathan Livingston Seagull", Author Richard Bach presents us with a very personal definition of responsibility. For his title character a seagull named Jonathan, responsibility is very clearly a burden that an individual owes primarily to himself; it is the individual's debt to teach himself as much as he can about his own nature. 1 Jonathan does this through learning about flying. By trying to perfect the mechanics of many kinds of flight, Jonathan encounters the kinds of challenges that lead him to discover more about himself. His flock, however, has a very different idea of responsibility, the other gulls are threatened by Jonathan's refusal to conform to standard gullish type flight. When he persists in his daring pursuit of perfection, they try to cast him out of the flock. Jonathan pleads with them, "Who is more responsible that a gull who finds and follows a meaning, a higher purpose for life?..." The flock feels Jonathan's primary responsibility is to uphold the group's conventions; 3,5 Jonathan knows that his most important responsibility is to

... himself, first, and the full development of his being. In this passage, Bach has given us an example that definitions of responsibility can exist on many levels, not all of them in harmony with others. But his choice as to which is the most important is clear. 8

18

Competencies Developed;
1,2,3,5,7,8,9,13,17,18

IDS I
UNIT III
STUDENT PAPER

9, 17, 18
Speech into a
concept exposition

7-13

1

2, 5

3

8

In the "Memorial Oration of Pericles" as reported by Thucydides, Pericles uses the funeral oration for those fallen in the battle against Sparta as an opportunity to describe the ideals of Athens and to show why they make her a superior city, the standard with which all other cities and civilizations can be compared. The foremost ideal of Athens was arete, which was brought about by the education received in Athens, which trained the mind and body, neither one being developed at the expense of the other. Pericles demonstrates this belief when he states "We cultivate the intellect without loss of manly strength". This drive to excel in all human endeavors produced a well-rounded individual who was at home in peace and was able to adopt to any situation with grace. However, the purpose of this education was not merely to fulfill one's individual potential for one's own sake. When Pericles states "We believe that a man who has no interest in the business of running his government is a useless citizen," he demonstrates the interdependence of the Athenian citizen with Athens itself. Part of every citizen's training was to serve the state as part of its civil government and in war, as soldiers. Thus, the ideals of the pursuit of excellence and the fulfillment of individual potential, both physically and intellectually, served a broader, higher purpose. When Pericles states that the greatness of Athens can be determined by the greatness of its individual citizens, he suggests that Athens and her citizens are parts of a whole, a unity which cannot be divided. Athens, serving as an educator, makes each citizen great, and each citizen, in turn, contributes to the excellence of Athens.

1

During the Golden Age of Greece, the Parthenon was built on the acropolis of Athens as an offering to the Goddess Athena, the Patroness of Athens. It is significant as the embodiment of the Greek ideal of Kalokagathia, of balance. The Greeks felt that unity was indispensable, that all things were merely parts of a whole, and that there must be perfect balance between these parts in order to achieve symmetry.

To accomplish this ideal in a particular temple, Ictinus, the master architect, Callicrates, the chief engineer, and Phidias, the master artist, designed the building as a great optical illusion, to allow for the distortions made by the human eye when looking at an object from a distance. Beginning at the bottom, the base of the building is curved upward in the middle of each side. This makes the surfaces seem flat from a distance. Then, the technique of entasis was used. The width of the columns varies from narrowest at the top to widest at the middle, to narrow again at the base. This distortion makes the columns seem straight from a distance. Continuing upward, the sculpture on top of the entablature is all curved outward toward the viewer and the proportion of the figures is adjusted so that all is visible from the ground, and all seems perfectly proportioned, when in reality it is not. All of these devices were used to sacrifice mathematical perfection to the ideal of seeming perfection, in order to make the building more pleasing to the eye. This subordination of all parts to the whole building was an idea uniquely Greek. The lengths to which the Greeks would go to achieve aesthetic success, as well as technical success, reveals much about the Greek value, Kalokagathia.

7,13

2,3,5

9,17,18
Visual experience
to a philosophical
exposition

8

In the play, Antigone, written in the Golden Age of Athens, Sophocles explores the relationship between the laws of man, and demonstrates through his characters, the effects of hubris which is excess, especially excessive pride. The Greeks felt that hubris led to an upset of balance in life, a distortion of reality, which could only lead to tragedy for all involved. One committed hubris when one denied one's human, fallible nature and sought to become godlike. When a human forgot his place in the scheme of things, he aroused the enmity of the gods, who then strike him down. This is the fate which befalls Creon, one of Sophocles main characters. Creon's genuine desire to be a good King is frustrated by his fear of failure. In wishing to appear strong, he has gone too far and has become inflexible. This is best demonstrated by the conversation between Creon and his son Haimon when Haimon begs him to reconcile the law which Creon has decreed, a law that puts Creon's importance above that of the gods. Creon states "I cannot appear a weakling here... If I allow this contempt for the law, my people will have contempt for me." In reply, Haimon tries to make Creon aware of the true feelings of the people, feelings that Creon has distorted in his own mind. Haimon states "Your power and your

5

1

9,17,18
Drama to
a concept
exposition

2

7,13

temper keep those you rule from saying things they know you do
not want to hear..." This demonstates that Creon has allowed
himself to become alienated from his people, always a sign of
great trouble for a ruler, and this has caused his divorce from
reality. The final proof of Creon's lack of sense of proportion
is when he cries "The city is the King... I am justice in this
city." When Creon comes to see himself and justice as one
indivisible entity, he dismisses the notion that he is capable 38
of error. In assuming that he has transcended human
limitations, he has committed the sin of hubris, and invites
retribution from the gods.

"The Spearbearer" by Polykleitos (c. 440BC), one of the
5 Greeks best sculptures, is an embodiment of the Greek ideal of
Sophrosyne in both the choice of the subject and the execution
by the artist. Sophrosyne is the ideal of self-restraint and -1
moderation much prized by the Greeks. To demonstrate this
concept of control, the Greeks usually chose an athlete as the
object of the piece of art. Sophrosyne, however, is a quality
best demonstrated in repose, so here we have an athlete at rest.
He is neither walking or standing, yet both, as his left leg is
drawn back and is barely touching the ground. His muscular body 2
in itself is the result of self-control, and a demonstration of
the Greek belief that to control one's entire self (including
the mind) one started by controlling the body. In achieving
this work of art, the sculptor himself had to employ self-
restaint. All of the figure is seen as a perfectly proportioned
part of a whole. Instead of using an actual person for a model,
the sculptor portrays the ideal athlete, thereby sacrificing 3,8
individuality to universality. He wishes to portray the ideal,
which is reality intensified and perfected. In this way, he
makes a statement about not just one athlete, but the entire 7,13
class of athletes. This can only be done by subordinating all
the parts to the whole to achieve unity and perfection of form.
This is an achievement which requires the ability to
distinguish that which is ideal and supra-natural in each
person from that which is particular and natural, and the
dedication to translate these ideals into bronze or stone.

9, 17, 18 visual experience to a
concept exposition

Competencies Developed;
1,3,5,7,8,9,17,18

IDS I
UNIT IV
STUDENT PAPER

THE DECLINE OF ATHENS

The rise of Athens during the Golden Age of Greece which can be attributed to the Athenians' constant search for individual excellence was achieved through the endeavor to realize the ideals of arete, kalokagathia and sophrosyne. The decline of Athens came about as the Athenians lost the motivating force they once had to keep striving for these three ideals. The qualities these ideals encompass give a clearer picture of how this individual excellence was attained, which in turn led to a unified society. Arete is general excellence, and more specifically physical, intellectual, military and civic excellence. Kalokagathia is the balance between reason and emotion, material and spiritual, and body and mind. Sophrosyne represents moderation, self-restraint, and an avoidance of excess. The loss of the motivating force needed to strive for these qualities caused the collapse of the individual, leading to the ultimate collapse of the society as a whole. Thus ensued the decline.

Historically, the Peloponnesian War marked the advent of the decline of Athens. Thucydides, the Greek historian, gives an account of the plague which engulfed Athens during the war. The plague caused the decimation of the Athenian population which gave those surviving no hope for the future. Living on a day-to-day basis led to the greed and lawlessness exhibited during those years.

5

A comparison of Pericles' Memorial Oration and Plato's The Apology reveals how the loss of arete affected the judicial process of Athens. Pericles states, "Our (Athens) laws secure justice for all." This "justice" was predicated on truth and fairness which in itself embodied the Athenian ideal of civic excellence. The antithesis is readily apparent in Plato's account of Socrates' trial. Socrates has been charged with three counts of wrongdoing, one of which is impiety. Socrates defends the charge of impiety, made by Meletus, through an extensive line of reasoned questions directed to his accuser.

Socrates asks Meletus if he asserts that Socrates believes in no gods at all, to which Meletus replies yes. Socrates then asks if he asserts that Socrates believes in supernatural acitvities, Meletus again replies in the affirmative. At which point Socrates almost laughingly states, "But if I believe in supernatural acitvities, it follows inevitably that I also believe in supernatural beings." Socrates unequivocally shows Meletus' charge of impiety to be false. By the same method of logical questioning Socrates successfully defends the other two charges and proves them fraudulent. Notwithstanding Socrates' brilliant defense to the charges made by his accusers, the jury returns with a guilty verdict and sentence of death. Thus, the jury's complete disregard for truth and justice epitomizes the loss of civic excellence.

3.5

8

Kalokagathia, the balance of reason and emotion, was an ideal that played an integral part in the achievement of individual excellence. The loss of that balance brought about disastrous effects. This loss becomes apparent upon an examination of The *Crito*, Plato's account of Socrates' last day in prison. Socrates is visited by Crito, an old friend, who has come to plead with Socrates to make an escape attempt and flee. In this instance, disaster is averted due to Socrates rational thinking, but the loss of this balance is demonstrated by Crito's attitude to the situation Socrates finds himself in. Crito tries to convince Socrates to flee and it becomes apparent he is more in fear of what people will think of HIM if Socrates does not make an escape attempt. Crito fears the popular opinion will be that he did not want to help Socrates or did not want to spend the necessary money. Socrates' reply is, "But my dear Crito, why should we pay so much attention to what 'most people' think?" Socrates then goes on to explain to Crito that it is not important to listen to the uninformed, but rather to listen to the individual that knows the truth. Crito has lost the ability to think unemotionally and is not logically reasoning out the ramifications of how an escape attempt would affect Socrates.

2.13

1

The loss of sophrosyne, or moderation and self-restraint, completed the deterioration of a once great city and is demonstrated through the degeneration of Greek sculpture. This can be seen by a comparison of the sculpture done during the Golden Age as opposed to the sculpture done after the Peloponnesian War. Instead of poise, control and dignity, the sculpture now portrays the full range of negative emotions and an abandon of control. The Dying Gaul is one piece that depicts despair, defeat, failure, anguish and surrender. The depiction of these qualities in contrast to the qualities exhibited in the earlier works shows the lack of moderation the artists had come to. Even the subject matter itself is testimony to this. The Gauls were considered barbaric by the Athenians as they were nomadic warriors who fought in the nude, laid seige to several Greek cities, and were never taken captive. The sculpture of the Golden Age always depicted the ideal of the perfect man or woman, something the citizen could look up to and admire. The subject matter of the later sculpture shows the lack of self-discipline, not in technical quality but idealistic quality. It can also be noted that it is during this time period that artists started signing their work, something not done before. The artist had become a famous celebrity instead of the skilled craftsman the Greeks held in high esteem.

Arete, kalokagathia and sophrosyne - were three ideals
that made Athens, through its citizens, great. The loss of
these ideals caused immorality, a breakdown of law and order and
lack of justice. Socrates, a master of reasoned thinking, was
found guilty on spurious charges by a jury of his peers due to 13,18
their lack of civic excellence; Crito, a dear friend and pupil
18 of Socrates, was reduced to thinking emotionally of his own
material wealth instead of Socrates' well-being due to his loss
of kalokagathia; the sculpture of the period depicted how the
artists had come to a state of total abandon in their work
because of the loss of their sophrosyne.

9, 17 activity calls for a
synthetic essay whose
content is drawn from
Oral, visual, and written media

Competencies Developed;
1,2,3,5,6,8,9,13,17,18

IDS I
UNIT V
STUDENT PAPER

PART I (25 POINTS)

DIRECTIONS: Listed below are the names of people, things and/or terms from the Unit V reading assignments. In THREE well written sentences, either: define the term, identify the person or describe the thing in relationship to Greek philosophy.

Example: Plato's dividing line - The dividing line in Plato's REPUBLIC separates the physical changing imperfect material world from the world of ideas - an eternal realm of absolutes, etc. etc.

1. The Manual: In his treatise on Stoicism, "The Manual", Epictetus seeks to define man's role in the universe, telling his readers that man should be a creature of calm perseverance despite the hardships and trials that fate throws his way.
2. The Golden Mean: Aristotle's "Golden Mean" is the general rule by which a man may seek to establish the best course of action in all matters. This ideal is achieved by finding the midpoint between each virtue and it's opposite, and striking an effective balance between the two.

3. Marcus Aurelius' view of NATURE: Being a primary advocate of Stoicism Marcus Aurelius viewed nature as the essential universal order of all things. Man, as a small part of a universl plan, was subordinate to the actions of Nature.

9, 17
short
answer
format

4. Letter to Menoeceus: In "Letter to Menoeceus", Epicurus outlines his philosophies concerning man's primary drive, the pursuit of pleasure and the banishment of pain. Epicurus outlines several means of achieving this goal, among them simplicity, moderation and contemplation.

5. The Allegory of the Cave: In "The Allegory of the Cave", Plato uses the dialogue of a dialectic discussion between the philosopher Socrates and his student Glaucon as a literary vehicle to describe four possible levels of human knowledge. Plato uses the allegory of a freed prisoner to illustrate the concepts of imaging, believing, thinking and intelligence.

PART II (25 points)

DIRECTIONS: Below are several quotations from the reading assignments in Unit V, identify the author of each. *ANSWER FIVE OF THE SIX

Example: "If such a spirit is possessed by slaves and gladiators, cannot this same spirit be obsessed by those who have trained themselves through reason? Reason teaches us that fate has many approaches but the same end."

SENECA

1. "If intelligence is divine compared to the other parts of human nature, then the contemplative life must be divine when compared to the physical life of the human creatures."

ARISTOTLE

2. "If you fight against all sensation, you will have no standard by which to judge even those of them which you say are false."

EPICURUS

3. "To nature who gives all things and takes them away, the truly educated and reverent man says: Give what you will, take away what you wish and he says this not in a spirit of recklessness but of obedience and good will toward her".

MARCUS AURELIUS

4. "If this is true, then we must conclude that education is not what it is said to be by some, who profess to put knowledge into a soul which does not possess it, as if they could put sight into blind eyes."

PLATO (SOCRATES SPEAKING)

5. "Remember, you are an actor in a play, the nature of which the author has chosen. If it's a short play, then a short part. If it's a long play, then a long part."

EPICTETUS

6. "One should not always cling to the life of harassment, for it is living well that is good, not merely living. The wise man will live as long as he ought, not as long as he can and he will select what place, with whom, and how to live his life."

SENECA

* PLEASE NOTE you may use one name more than once or not at all: Socrates/Plato, Aristotle, Epicurus, Marcus Aurelius, Epictetus, Seneca.

PART III (50 points)

DIRECTIONS: Select either A or B and in two or three unified, coherent and logical paragraphs summarize two of the following philosophers assumptions about: the nature of the Universe, Man and the guiding principles each one felt would allow a man to live a full life.

(Check choice - Put an X on the line).
Choices:

_____ A. Plato & Epicurus

_____ B. Aristotle & Stoicism

Philosophical contemporaries in the world of ancient Greece, Plato and Epicurus, expostulated fundamentally different views on man and his role in the universe.

This can be illustrated most clearly in the radically different ways in which each thought man could best fulfill his universal purpose. Plato, believing man to be primarily a rational creature whose highest aim should be contemplation of the nature and principles of the universe, advocated sober investigation and dialectic discussion as the key to discovering

6
deductive

2

man's essential nature. He believed in a great, impersonal power, which he called "The Good", as the prime creative force in the universe; without an understanding of this force, Plato did not believe true knowledge was possible for man and he would be unable to fulfill his destiny. A perceptive grasp of "The Good" is only to be achieved through constant, determined effort on the part of man. "In the world of knowledge", Plato has his spokesman Socrates say "the last thing to be perceived and only with great difficulty is the essential form of Goodness... Without having had vision of this form, no one can act with wisdom, either in his own life or in matters of state. "Plato believed man was born with the native intelligence to grasp the concept of "The Good", but had to be trained through long hard study about it's reality and influence on the universe.

1,3

8

This contrasts sharply with Epicurus, who maintained that man was born with one primary desire - the pursuit of Spiritual pleasure. Unlike Plato, Epicurus believed that man was fully cognizant of what he required to fulfill his destiny. In seeking to maximize pleasure and minimize pain in his existence, Epicurus thought that man should pursue primarily those pleasures that are natural or essential. To pursue pleasures that are difficult to obtain is superfluous

The contrast develops this competency

and would entail pain in their acquisition, thereby negating the purpose for seeking them. In cultivating pleasures, Epicurus recommended that all men exercise some degree of moderation and self-control, so as to experience the pleasure most fully. In this manner, he felt man could best eradicate pain and fulfill his mortal destiny as a creature designed to experience happiness. In his "Epicurean ethics", Epicurus says to us, "If you fight against all sensations, you will have no standard by which to judge even those of them which you say are false". While Plato exhorts us to apply ourselves studiously to the cultivation of our hidden internal knowledge. Epicurus tells us that we already have a grasp of the means by which we are meant to experience our destiny, and it is as close as our finger tips and our hearts.

6.
Inductive

13, 18

Competencies Developed;
1,2,3,5,7,8,9,17,18

IDS I
UNIT VI
STUDENT PAPER

THE TRIALS OF EDWARD

Once upon a time there were two kingdoms located off the Brittany coast, called Bannockburn and Orkney. These two kingdoms had been in constant battle for many years and many knights had died a bloody death. The kingdom of Orkney was ruled by a good king whose name was Robert. Bannockburn, an evil kingdom, was ruled by diabolical King Havelok.

King Robert met with his advisors in Stirling Castle trying to come up with a solution to end the feuding. However, the evil King Havelok would not listen to any of the solutions proposed to him. He was a very greedy man who wished to control the Brittany coast.

One day when there was a lull in the battle, a French cargo ship set port on the coast where the two kingdoms were located. The ship had been through a terrible storm the night before and had it sails torn to pieces. As the crew was repairing the sails, one of them discovered a stranger below deck. This was very strange because the door that led below was locked through the entire voyage. They asked the man how he got below deck. However, he gave no explanation. He only told them his name and that he was sent to give the kingdoms of Orkney and Bannockburn a very important message. Since the stranger, who called himself Bercilak, had not stolen anything from the ship's cargo, the ship's captain felt he was harmless and released him. Immediately, Bercilak set out toward the two kingdoms to present his message. He chose the kingdom of Bannockburn first since it was closest to the coast where the ship had landed. As he walked through the kingdom's gates, the people started to look at him very strangely. He was not received very kindly since he was dressed in rags and had unruly hair. He approached Havelok's castle and asked one of the castle guards to give the king a message that there was a humble prophet to see him. However, the king refused to see him and had Bercilak thrown out of the kingdom.

Bercilak felt there was nothing he could do for

9 - This is a translation of a psychological Jungian cycle into the hero epic as outlined by Joseph Campbell

Bannickburn so he then set out for Orkney. As he walked through the gates of Orkney he was not molested. It was as if the people did not really pay any attention to him. They themselves were a very humble people.

He approached Stirling Castle and asked to see the king. He was escorted to the king's throne who immediately asked what he wanted of Orkney. He told the king that he had come with a very important message that could affect the future of both Bannockburn and Orkney. King Robert did not take Bercilak very seriously but he allowed him to continue. Bercilak told the king, "In a distant land that not many people know of, there is something that can help you immensely. I tried to explain this to Havelok but he would not even allow me to make an appearance before him."

The king replied, "What is this special thing and where is it located, my dear sir."

Bercilak presented his information as Robert listened. "I cannot give you a name because this place does not have a name. All I can tell you is that it is an island near the Norway coast. The vital information concerns what is located there, a special alloy, ten times stronger than the metal that is used in your knights' armor. You can send some of your knights, led by someone you deeply trust, to go there and retrieve some of this metal. It would make your army invincible to your opposer."

King Robert looked at Bercilak very strangely, as if he were not sure whether to believe him.

Bercilak seemed to sense this and said, "I perceived you would not believe me so I will give you a demonstration. There is a shield made out of this alloy that I have buried in the woods outside your gates. I will go retrieve this shield and bring it back for a demonstration."

After their conversation, Bercilak departed and was not seen for several hours. At sundown he was seen coming through the gates carrying a beautiful shield which appeared to be made out of gold.

Robert came down into his courtyard to witness the demonstration of this special alloy. Bercilak requested that Robert let him use one of his knights. He borrowed the knight's shield, took a spear and pierced a hole right through the middle of it. Bercilak then took his special shield and laid it in position. He took the same spear and with all his might drove it into the shield. Surprisingly, the spear broke in half and the shield was not even damaged. King Robert looked with amazement and stated, "I now believe your story of this strange metal. However, I have a question for you. Why did you not bring us more of this metal so we could bring Bannockburn to its knees?"

Bercilak with a look of thoughtfulness said. "First of all, this shield was all that I was permitted to show you. Second, I believe the people who receive this gift fight for it and bring it back only if they deserve it."

King Robert replied back, "What do you mean fight for it?"

Bercilak continued his story, "This alloy is closely guarded and there are several tests to be passed before a person can come in possession of it. However, like I said before, if you send the men you trust, who are not greedy, than the gods should permit you to possess this gift."

King Robert reviewed his knights and came to a decision. There was no one that he trusted more than his own son, Prince Edward. Edward had fought by his father's side and had never questioned any of his decisions. Robert and his son proceeded to choose twenty of Orkney's finest knights. They then started to prepare for their mission. They chose their finest sailing ship, the Excalibur, began loading it with supplies, and prepared to say goodbye to their families. The men all listened as King Robert and Bercilak spoke to them.

(Call to Adventure)
5-8

Robert, with his queen Lynette at his side, began, "I wish you men all the luck that the gods can give. You are the best and bravest knights I can offer. I know you will not let your queen and me down. If you bring us back this gift which the gods have blessed and enabled us to possess, then you shall bring great glory to our kingdom of Orkney. We shall be able to defeat our evil adversary Bannockburn. I will now give our friend, Bercilak, a chance to talk to you brave men."

Bercilak replied, "Thank you, sir, but I have already said most of what I wanted to say. Just remember if you are able to acquire this alloy do not be greedy and abuse it. Here is a map which will lead you on your journey. Also, while you are on your mission and if you run into trouble, remember I will be with you."

The leader of the group, Prince Edward then said, "Thank you, Father and Bercilak, for your kind words and advice. All I can say is we will try to do our best for the great kingdom we live in. We will also try and think of Bercilak in times of trouble. I am sure it will help us, since I personally believe Bercilak is a prophet sent by the gods or a god himself, disguised in poor man's clothing. I thank you all and we shall return."

(Supernatural Aid)

Bercilak had no answer to Edward's observation but watched with the others as they boarded the Excalibur. Edward and his men set out on their journey. After the ship had disappeared from view, Robert turned around to ask Bercilak to join him for dinner. However, Bercilak had mysteriously disappeared and was not to be found anywhere in the kingdom.

5, 8

Edward studied Bercilak's map as the ship sailed toward the tiny island near the Norway coast. He noticed the island was not within the normal trade routes. Perhaps that was why the island was not well known.

(First Threshold)

After two days of sailing all was well. The ship was following a perfect northeasterly pattern. However, on the third day the ship began to head into a storm and the men were getting nervous. They were heading into rough seas and the ship began to toss. All of a sudden the mast broke in half. Edward and his men paniced but somehow were able to guide the Excalibur to an island.

Edward had half his men repair the ship while the and the other half set out to explore the island. It was a small island so it did not take long to explore. He and his men finished after a few hours and did not find anything but a few wild animals. He decided to return to the ship and help the other men with the repairs.

5, 8

Edward and his men worked on the ship through most of the morning and all the afternoon. They stopped to rest for the night and went on to the beach to eat a meal of fresh venison.

Later, while they were sleeping an enormous red dragon crept up between the men and their ship. The crew slept so soundly that they did not even hear the dragon coming. Edward awoke and saw the dragon but it was too late. There was no way for his men to get to their ship without going past the dragon. Edward could not figure out how they missed seeing the dragon during the search expedition but that was not important now. His first objective was to kill the dragon. "How do you kill a dragon of that size?" Edward thought to himself. The dragon began eating the ship supplies, but Edward knew he and his crew would be next when the dragon finished off the supplies.

(Road of Trials)

Edward was wrestling with the dilemma, when from behind he heard a familiar voice saying, "Do not panic, Edward. I have a solution that could possibly save you and your crew."

Edward turned around and there was his friend Bercilak. "How did you get here?" Edward questioned.

"That is no matter," Bercilak replied. "The only way to kill the dragon is to pierce it in the eye. It's skin is too tough for a spear to penetrate."

Edward turned back to study the dragon. When he turned again to talk to Bercilak further, he had disappeared. Edward asked his crew if they saw him leave and to his amazement the crew never knew Bercilak was there.

Edward turned his attention back to the dragon. He watched for about fifteen minutes and then called the crew together to tell them of his plan.

Edward began, "The only way to kill the dragon is to pierce him in the eye with a spear and hope it penetrates to the brain. However, I cannot do it by myself. I will need a diversion over in the other direction. I will send ten of you over on the other side of him and when I signal, yell as loud as you can."

Edward picked his ten men and they set out to divert the dragon. After reaching their position Edward signaled for them to yell. His crew began yelling and when the dragon turned toward the commotion, Edward had his chance. He ran up on the dragon and hurled his spear as hard as he could. With luck it hit the dragon in it's right eye. The dragon let out a terrible roar and fell to the ground. Edward was victorious. His men then began to cheer and celebrate.

Following the celebration, they went back to sleep only to awake to Edward's call. They had to finish repairing the ship and took the rest of the morning to repair it. After they had finished they set out sail and continued toward their destination.

Edward studied the map and concluded they still had a long journey ahead of them. They had sailed for thirty days and were close to their destination. The men were very tired and were becoming restless. They were sailing near an island and Edward decided to land and rest. As they got closer to the island Edward noticed something. On one of the island mountains was a large castle that was very beautiful. As soon as they landed he sent an expedition out to explore the island and the castle. The expedition was led by his finest man, Arthur.

Edward told hid expedition before they left, "Go to the castle and be kind to the owner. Ask the person if they would accept us as their guest for a couple of days. I would like you to report back within five hours."

After his talk, the expedition set out toward the castle. An hour later, Arthur and his men were at the castle door. They knocked and a beautiful woman answered. "Please come in," she said with a voice almost as beautiful as herself. The men walked in and after seeing her and her castle they had no thoughts of leaving.

Meanwhile, Edward was waiting back at the ship. It had been nine hours and Arthur and his men had not reported back. He decided to go to the castle and find out what happened, but just as he was about to leave, Bercilak reappeared.

Edward shouted, "I knew you were a god. How else could you keep appearing like this?"

Bercilak had no comment but got to the point of his appearance. "The castle you are heading to is the home of the goddess, Dorigan. She is a beautiful woman and she is able to put you in her power by just looking at her. Her hypnotic power is great. Your men are in her power right now and have forgotten all about you and their kingdom. You must go and rescue them. I have a potion which will counteract her power over them. It is up to you when to use it and how you are to get them out of her home."

Bercilak handed Edward the potion, turned toward the woods, and walked out of sight.

Edward and his remaining men set out toward the castle. They had taken some of the potion so they would not be affected by Dorigan's hypnotism. He figured that he and his men could act like they were under her power and somehow sneak the potion into the rest of his crew's food.

He approached the door and knocked. The goddess answered the door in the same way she had before with Arthur's men. "Please come in." Edward walked in and saw the rest of his crew lounging in the castle. They joined in with the other men and made it look like they were under her power. As she was talking to the men, Edward was able to sneak into the kitchen and put the potion in their food. She served dinner later and after the dinner was over the men went into the giant bedroom where they all were to sleep. While they were in the bedroom, the potion began to take affect and they were no longer under Dorigan's power.

(Woman As Temptress)

↕ 5,8

(Road Of Trials)

↕ 5,8

(Super-Natural Aid)

↕ 5,8

(Meeting With Goddess)

Edward then told them to wait until late at night when the goddess was asleep. Then it would be the time to leave. They waited for a few hours and were easily able to sneak out of the castle. His crew ran as fast as they could and finally boarded the ship. They set sail and were able to escape without Dorigan knowing about it. They soon forgot about Dorigan and set their minds on the journey they had ahead of them.

Meanwhile, back at Edward's home of Orkney his father was worrying terribly. Edward had been gone much longer than planned. Robert feared Edward was dead or captured by an enemy and would never return to his homeland.

(Belly Of Whale)

5, 8

Edward estimated they were close to the unknown island and according to the map it would be another half day of sailing before they reached it.

About twelve hours passed and it was early in the morning. All of a sudden, they could see the island. It was small but it was very beautiful. They soon set anchor in a beautiful lagoon. The island was full of game and trees bearing fruit. Edward did not understand why the place had been untouched by man. It was such a beautiful place to live on.

Edward soon set his mind on what he had come for. The map given to him said the alloy was in a cave inside the highest mountain on the island. It was not hard to find and did not take long before they approached the mouth of the cave. There were burning torches inside the cave and since the island was uninhabited Edward could not understand this latest puzzle.

Again, without warning Bercilak approached Edward. It was as if he appeared in times of need or confusion.

Edward asked, "Why are there torches in the cave if the island is uninhabited?"

Bercilak replied to Edward's question, "I have found that in the past few days the people from the Northlands have found out about this alloy."

"You mean the Vikings have got this alloy now?" said Edward with great disappointment.

"Yes and no." was Bercilak's reply. "They have the metal but they have not dug it up yet. A ship went back to their homeland to get the manpower and the tools to dig it up. They have left a guard to take care of this metal. He is one of the largest vikings I have ever seen. I do not believe you and your men could beat him in hand to hand combat.

He is eleven feet tall and is armed with a sword and a large double-bladed axe. He is protected all over and is almost impossible to kill with a spear. I will not let you enter unprotected. Here is a robe that will enable you to withstand a few blows. However, you must be able to protect your head."

(Super-Natural Aid)

5,8

"Thank you for the robe, Bercilak. I must try to kill him for the good of my kingdom."

Edward left his men and walked into the cave. There he saw the giant of a man and soon shrank in fear by just the sight of him. The man was sitting, resting on the ground but was soon aware of Edward's presence.

(Road Of Trials)

The Viking asked with a voice of thunder, "Who are you, small man?"

Edward answered trying to be brave, "I am Edward. I am here to retrieve this metal which you guard so precariously."

The Viking replied, "I will not permit you to take this metal."

"Then I will have to kill you," replied Edward without hesitation.

The large viking then let out a big laugh. "I am By-Tor the invincible. A man like you could never kill me. You are not even dressed in any armor. Now just turn around and go back where you came from little man."

"Never," said Edward. "I do not have to kill you, but just get you out of my way."

Edward then drew his sword and swung it toward the viking with all the fury he could muster. However, he missed and lost his balance. While he was laying on the ground, the viking took his axe and hit Edward in the back. Fortunately, Edward's magic robe protected him. By-Tor looked at him with amazement. Edward got up and stabbed By-Tor in one of his few unprotected places. He stabbed him right between the eyes. It was almost like killing the dragon all over again. The viking fell to the ground screaming in pain. He got up and took several blind swings with his axe but fell to the ground and died. Edward was once more victorious.

Edward came out of the cave and saw Bercilak and his men waiting with anticipation. When they all saw him they cheered.

Bercilak with a cheerful voice said, "You have passed the last test. All the trials you have gone through were to prove your worthiness. You deserve the gift that you have worked for."

Edward replied, "You mean these were tests set up by the gods?"

"Yes." said Bercilak. "We had to make sure you were worthy of the alloy. I also believe you have gained something else, Edward. I feel you have gained much self-knowledge and wisdom."

(Ultimate Boon)

"I believe you are right. This is a gift we will not take for granted. Thank you, replied Edward.

"You are welcome, son. I will permit you to return home safely after you have dug up the precious metal. I will give you a gentle wind which will guide your way.."

Edward and his men took their tools into the cave and dug up the alloy within several hours. They loaded the ship and were ready to sail. They said goodbye to Bercilak and waved as the wind blew them home.

5,8

They had never had a chance to drink in the beauty of the ocean. They now had a chance since the wind was guiding them home. It was a short time before they reached their home of Orkney. It appeared battle-torn but it was a beautiful sight. They had the metal and they could soon melt it down into armor which would be impenetrable.

(Magic Flight)

5,8

After landing, Edward's father was the first to meet them. He exclaimed, "I am so glad you have returned! We were afraid that you were lost but you all returned glorious, especially you Edward. The glory you have earned is showing right through you. You appear almost god-like. We shall now be able to defeat Havelok and his evil kingdom of Bannockburn."

(Crossing Of Return Threshold)

5.8

(Apotheosis)

"Yes, we shall," replied Edward. "It is so good to be home. I have learned much through my adventure and I would like to share it with you, but first we must defeat Havelok's kingdom."

They then walked from the beach into the kingdom. After a few days they had the metal transformed into armor and then went into battle. They destroyed Havelok's army without a single loss to Orkney's army.

5,8

After the victory, Robert spoke to his subjects. "This victory was possible only because of Edwards' great bravery. He has made us realize there are no limitations to our abilities. He proved this to us by surviving the tests put up against him. We shall be in his debt. Because of his great bravery he has proved to me his worthiness as a king. Tomorrow I shall crown him king of Orkney.."

(Master Of Two Worlds)

The next day, Edward was given a beautiful wife and then crowned king of Orkney. He and his queen ruled the kingdom with great authority and lived happily ever after.

18 - students find this psychologically satisfying -

Competencies Developed:
1,2,3,4,5,6,8,9,13,17,18

IDS I
UNIT VII
STUDENT PAPER

GENERAL DIRECTIONS:

1. You have been assigned to write on:

   HERACLITUS PARMENIDES DEMOCRITUS ARISTOTLE PTOLEMY

2. Select one more (from the remaining four). These are the two scientists you will write on for this test.

3. Read each excerpt on the following page carefully. Select those which you feel best suit the two scientists you will be writing about. You may use the same excerpt for both scientists or two different excerpts (one for each scientist.)

SPECIFIC DIRECTIONS:

1. Re-read the first excerpt you are going to write about.

2. Underline the key ideas in the excerpt selected. (DON'T SKIP THIS!)

3. Write a short summary which includes the key ideas and states what you think is the author's intent.

4. Explain carefully and clearly how the key ideas in the excerpt are related to the philosophy of the scientist you have selected. Explain how the scientist you have selected would respond to the excerpt you have selected.

5. Write the number of the excerpt and the scientist's name at the top of the page. For example: #3--Parmenides. This will be the title of your mini-essay.

6. Repeat #1 through #5 above for your second scientist and excerpt.

7. Do your pre-writing carefully!

8. Note that the scientists' names are spelled correctly on this page.

EXCERPTS: UNIT VII

Excerpt #1

Time is the continuous loop, the snakeskin with scales endlessly overlapping without beginning or end, or time is an ascending spiral if you will, like a child's toy Slinky. Of course, we have no idea which arc on the loop is our time, let alone where the loop itself is, so to speak, or down whose lofty flight of stairs the Slinky so uncannily walks.

The power we seek, too, seems to be a continuous loop... the spirit seems to roll along like the mythical hoop snake with its tail in its mouth. There are no hands to shake or edges to untie. It rolls along the mountain ridges like a firefall, shooting off a spray of sparks at random, and will not be trapped, slowed, grasped, fetched, peeled, or aimed. "As for the wheels, it was cried unto them in my hearing, O wheel." This is the hoop of flame that shoots the rapids in the creek or spins across the dizzy meadows; this is the arsonist of the sunny woods: catch it if you can.

--Annie Dillard, Pilgrim at Tinker Crrek

Excerpt #2

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.

--T.S. Eliot, "Burnt Norton," The Four Quartets

Excerpt #3

Picture the radiant splendor of the moment of creation. Suddenly a world of pure energy flashes into being; light of unimaginable brilliance fills the Universe; the cosmic fireball expands and cools; after a few minutes, the first particles of matter appear, like droplets of liquid metal condensing in a furnace.

The scattered particles collect into nuclei first, and

and then into atoms; the searing heat and blinding luminosity of the early Universe fade into the soft glow of a cooling cloud of primordial hydrogen. Giant galaxies form in the hydrogen cloud; in each galaxy stars are born, one after the other, in great numbers. Many of these stars are surrounded by planets; on one planet--the earth--life arises; at the end of a long chain of development, man appears.

This great saga of cosmic evolution, to whose truth the majority of scientists subscribe, is the product of an act of creation that took place about twenty billion years ago. Science, unlike the Bible, has no explanation for the occurrence of that extraordinary event. The Universe, and everything that has happened in it since the beginning of time, are a grand effect without a known cause.

--Robert Jastrow, *Until The Sun Dies*

Excerpt #4

It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing in the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent upon each other in so complex a manner, have all been produced by laws acting around us...There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved.

--Charles Darwin, *Origin of the Species*

Excerpt #5

If any man thinks he slays, and if another thinks he is slain, neither knows the ways of truth. The *Eternal* in man *cannot kill*: *the Eternal in man cannot die*.
He is never born,and he never dies. He is in *Eternity*: he is for evermore. *Never-born* and *eternal*, beyond times gone or to come, *he does not die when the body dies*.
When a man knows him as never-born, everlasting, *never-changing*, *beyond all destruction*, how can that man kill a man, or cause another to kill?
Beyond the power of sword and fire, beyond the power of waters and winds, the *Spirit is everlasting*, *Omnipresent*, *never-changing*, *never-nivubg*, *ever One*

- Bhagavad-Gita

#5 DEMOCRITUS

The main idea expressed in the passage quoted is the eternal quality of life, especially that of man. The eternal in man has always existed and always will. "He is never born, and he never dies." 1 The body of man, which is the form that the eternal assumes, may die, but man's essence, here called the "Spirit," will never cease to exist. While there would seem to be change, it is only on a superficial level and does not involve a transformation of the essence of life, for life is all qualitatively one. 2,3

I, Democritus, would agree with much of the author's view. In trying to reconcile the views of Heraclitus and Parmenides, who held opposing views on the nature and possibility of change, I came to the conclusion that being, which is unchangeable, is manifest in certain invaluable substances, the mixture and separation of which rise to the changes in the world. All of matter is composed of Atoms (the smallest indivisible unit of matter), which are permanent. The forms we see are the result of atoms moving in space, and their collision at random. The shape and position of these atoms determines the nature and behavior of the resultant combination. We ourselves, our minds, and what some would call our souls, are composed of the finest, smoothest, and most delicately mobile atoms. What we would call death is merely the individual being's atoms falling away from each other. The forms may be altered, or may disappear, but the atoms always remain. If this is what the author means by his statements, "The Eternal in Man cannot die" and "...he does not die when the body dies", then I am in complete agreement. 5,8

However, about the phrase "the Spirit is everlasting, omnipresent, never changing, never moving, ever one", I have a few questions. If by the words "never changing", the author means that no change of any kind takes place, I would disagree. If he means that a change in form takes place, but that no real change in substance occurs, I would agree, for atoms which temporarily assume the shapes of the forms we see, are permanent, have always existed and always will.

I would also take exception to the words "never moving", for since the shapes' we see, including human beings, come into being by the motion of atoms whirling in space, motion must exist. The Universe itself is really being moving in non-being,

9. Interpreting Poetic forms in philosophical terms

packets of matter moving in empty space. People have often called my view "Atoms falling in the boundless void, a sort of cosmic rain".

I would also question the meaning of the term "Spirit". If the author merely means by this the essence of matter, or the atom, I would agree with his view that it is everlasting, omnipresent, never changing, never moving, ever one: for I recognize no distinction between higher and lower nature. I believe that all is qualitatively one, there are no different kinds of being. If, however, the author implies "Spirit" to mean a force outside the physical which directs the activities of the physical world, I must disagree. The world of atoms runs itself, with no need for the meta-physical agents some would have us believe control existence. Even the gods themselves are merely a collection of atoms which may stay together for a longer period than those of us mere mortals. The world, therefore, contains within itself the mechanism of its activity. This is a materialistic, mechanistic view, from which romance and sentimentality are absent. The coming together and falling apart of the atoms comes about purely by chance.

In conclusion, I would agree with the author in his views that the eternal in man, or in all matter, does not change, and that, in its essential nature, all is qualitatively one.

#5 PARMENIDES OF ELEA

The main idea expressed in the passage quoted is that of the eternal quality of life, especially that of man. The eternal in man has always existed and always will, as shown by the following excerpt; "He is never born, and he never dies". "The body of man which is the form that the eternal assumes, may die, but man's essence, here called the "Spirit", will never cease to exist. While there would seem to be change, it is only on a comparatively superficial level and does not involve a transformation of the essence of life, for life is all qualitatively one.

I, Parmenides of Elea, am in complete agreement with the above passage, for it coincides with the main tenet of my philosophy, which is that change, becoming, and movement are impossible. By "change" I do not mean the superficial changes that one's senses lead one to believe occur in every day life, but a change in substance, a complete transformation of something. Change, then, must be fundamental, a creation of something from nothing, or turning something into nothing.

I am talking, then, about the substance of the Universe, and not just the forms which the substance takes.

The kinds of changes we think we see are many, but they are only illusions, or the results of illogical thinking something might change from something into something, but that is no change in essence, because what is, is. Something could go from what is not to what is not, but that would be no change, either. A change from what is to what is not would be a change in essence, but it would be impossible, for one cannot conceive of what is not a change from what is not to what is is also impossible, for if something arises out of non-being, then non-being must already be something in order for being to arise out of it. However, this would be a contraction. One can readily understand from these examples, my argument, that no change ever occurs.

Therefore, whatever is, whether it is man or any other matter, is uncreated, indestructible, eternal, and unchangeable. For that reason, I like many of the thoughts contained in the quoted passage. The excerpts "He is never born, and he never dies...never born and eternal...he does not die when the body dies", demonstrates the author's belief in the eternal nature of man, and by implication, of all matter. Matter is never lost, and is never brought into being, it has simply always existed, therefore it never changes. Changes in form, for example, death, are only illusions caused by our senses, which are unreliable witnesses.

Another passage I especially like, is "the Spirit is everlasting, omnipresent, never changing, never moving, ever one." In the excerpt, the author illustrates my beliefs in the eternity, and indestructability of matter and the fact that there is no motion, and hence no fundamental change. The author understands my view that real change, change in essence, cannot occur. By the words "Spirit is ...ever one", the author agrees with my basic principle of Monism, that reality is fundamentally one, that the being is unique and invariable. The author is not deceived by the mere appearances of forms and shapes, but is able to use his mind to penetrate to the utter reality of matter.

In conclusion, I agree with the author's basic beliefs' that there is no change, nothing is created or really ever dies, and that all is fundamentally one. These are views that will become popular in the study of Physics in the Twentieth Century. The conservation laws or laws of Thermo-dynamics, which state that matter can neither be created or destroyed, are a direct result of my natural philosophy. The Twentieth Century, then, owes me much.

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